Rev. Dom Johner O. S. B.

A New School of Gregorian Chant

✠

FATHER PETER C. YORKE
MEMORIAL COLLECTION

Presented To
St. Albert's College Library
by Father John J. Hunt

✠

cf P56

R Hunt 1923

A NEW SCHOOL
OF
GREGORIAN CHANT

by

The Rev. Dom Dominic Johner O. S. B.
of Beuron Abbey.

Second English edition.

Translated from the
third re-written and enlarged German Edition
by
Rev. W. A. Hofler.

❁ ❁ ❁

Permissu Superiorum.

Ratisbon and Rome
Printed and Published by Frederick Pustet.
New York and Cincinnati: Fr. Pustet & Co.
1914

Imprimi permittitur.

Beuronæ, in festo S. Cæciliæ 1913.

† **Ildefonsus,** Archiabbas.

Imprimatur.

Ratisbonæ, die 27. Novembris 1913.

Dr. Scheglmann
Vic. Gen.

Note to the second English Edition.

Since the first appearance of this work in 1906 tw further editions have been issued by the author, th last in the early part of 1913. New chapters have bee added, others re-written, and fresh matter inserted throug out. The whole work has been re-cast in such a for as to render it of still greater practical use in the stud of the official chant. Such passages of the last Germa edition as remain entirely unchanged have been retain in this English edition from the excellent translation 1906 by Mr. H. S. Butterfield. The whole has had t careful revision of the author.

W. A. H.

Introduction to the third Edition.

The New School of Gregorian Chant is intended for practical purposes in the wide domain of ecclesiastical music, and by no means as an Academy solely for savants and professional musicians. Indeed, one of its most congenial tasks is to elevate to a higher level those whose capacity is inconsiderable or merely moderate, and to enable them to render Gregorian chants in a worthy manner and, as far as possible, in a really artistic style; more especially, however, to train them for their highly important duties in connection with the liturgy, and to kindle their enthusiasm for it. Although in practice we have to deal, as a rule, with persons who possess little or no ability, yet it was necessary to consider those who are more advanced and capable of being developed, and at least to point out to such the path leading to excellence, so that, if God has bestowed upon them the talent and the will, they may do their best to follow it. For though Gregorian sung in a simple and devotional manner, let us say, by little children, may greatly please us, still its full beauty and the perfection of its varied forms can only be displayed when it is treated as artistic music.

The aim of Part I of the School is, before all else, to teach the correct rendering of the chant. Thus, in this edition exercises have been inserted after the rules to afford an opportunity of immediate practice of what

24451

has been studied, and so impressing those rules more deeply on the minds of the pupils. The chapter on Psalmody has been completely re-written in accordance with the principles laid down by the *Cantorinus* (Rome 1911), which have received special, and we consider, practical treatment, especially as regards the proper setting of the text. Due attention has also been paid to the latest decisions regarding monosyllables and Hebrew words. Part II, which is somewhat wider in scope, is designed to give both teacher and more advanced pupils an insight into the artistic side of the chant and thus conduce to a more artistic rendering. But it is not intended that the two parts should be worked through in strict order. On the contrary, at the beginning of the instruction and during its course the teacher should select from chapters in Part II, according to his forces and the time at his disposal, whatever may enliven the instruction or elucidate points touched upon in a previous lesson. In an instructional work it is necessary to summarise to a considerable extent, and an intelligent teacher will make as good progress, perhaps better, if he deals separately with some of the topics, anticipating or postponing this or that. The vocal exercises in Appendix I may suitably be interrupted by remarks concerning the contents and divisions of the Gregorian books, the Latin language, the Church Modes, the neums; or something may be gleaned from the chapter on liturgy, from the history of plain chant and so forth. In this way the teacher prevents the lesson from becoming dry and tedious, the intelligence of the singers is quickened and their interest maintained. Moreover, the somewhat complicated subject being subdivided is more easily mastered. Literature calculated to assist further study is indicated, especially in Part II in footnotes, wherever it has seemed desirable. Para-

graphs in small type may be omitted or postponed according to circumstances and the teacher's discretion.

Choir-singers are seldom good singers, that is to say, they do not often possess the knowledge and practical experience indispensable for the methodical use of the human voice. That is probably the main reason why the results of strenuous effort are at times so unsatisfactory and why we have to complain of the manifold difficulties connected with plain chant and church music generally. The vocal exercises of Appendix I are therefore specially recommended for instructional purposes. Thoroughness in training the voices is the only way to secure accuracy, firmness and uniformity in rendering the choral chants, just as it is always the foundation for a well-executed, vigorous and fluent solo. An hour judiciously employed in this way will be well repaid. Later on it saves much time, and also prevents many disappointments, misunderstandings and mistakes.

Free Rhythm, which was sanctioned in February 1910 by the highest ecclesiastical authority, has been treated in detail in this new edition. We are in full agreement with the leading circles of Gregorian opinion on this point, and consider that the principle, based upon sound historical proofs, of the equal value of notes is indispensable for a rendering of this free rhythm which shall be natural and logical, and at the same time satisfy all the requirements of art. Nevertheless, it would not be right to look upon this equal measure of the notes as the vital and essential point in the Gregorian rhythmic system, for it is not of itself the form-giving principle for the rhythm. The rules set forth in various places are either taken direct from the Vatican Graduale, or are the results of generally accepted conclusions, the outcome of practical work and of close, daily study.

In order that the beginner may thoroughly master all the details connected with the rhythm, the notes which are to be accentuated are clearly indicated in the first exercises of Part I over the various groups of notes. It stands to reason that the notes should not burst forth loudly and prominently, and especially that the final notes should die away softly and gently. Beginners can use these signs as a means to help them to read and practise the music, just as a pianist at first gladly avails himself of fingering exercises. More advanced pupils can test their method of execution by means of these signs. In the later exercises only the more important places are marked with the rhythmical accent.

A special section of Chapter IV is devoted to explaining the meaning, importance and gradation of rhythmical accents, and further instruction is supplied by the new section "Survey of the melody". It must be the aim of the singer to learn to grasp a piece as a melodic whole, and to deliver it with duly proportioned marks of expression.

In the chapter on the Artistic Value of Plain Chant the purpose was to demonstrate in as lucid a manner as possible the principles that are carried out in the ancient melodies. Whoever has dipped into the rich treasury of melodies in the Graduale, will, with the help of the characteristic phrases here brought to notice, be in a position to discover for himself many most instructive illustrations, and to appreciate more and more the advantages of the traditional melodies as regards both form and contents. The Chapter on Organ Accompaniment presupposes sufficient skill on the part of the organist as executant and harmonist. The examples given do not in any way pretend to furnish the only correct method of accompanying plain chant, and they will not suit everyone; they are,

in fact, merely offered as an attempt to surround the melody with harmonies in keeping with its contents and character, and forming an accompaniment which may be of interest from a musical point of view. The attention of those who require the music before them is called to the accompaniments by Dr. F. X. Mathias lately published by Mr. F. Pustet.

Where opinions differ on various points, for example, in regard to the importance of the Quilisma and the Salicus, the New School allows perfect freedom. But no one should give up the whole system and take no interest in the restoration of the chant because minor questions are not yet settled. If in future one is only to take something in hand provided that both learned and unlearned are in perfect agreement, then one would simply have to give up everything. Has complete unity been attained in theory and practice even in other matters where something great has been achieved? Even as regards the performance of the works of the old polyphonists, the mode of conducting Beethoven's symphonies, or of rendering his sonatas — compositions which have long been the common property of the educated world — and also as regards the artistic conception of Wagner's musical dramas, there are to this day various personal views, indeed, distinct opinions of various schools of thought; it will ever be so, and the world will not cease to enjoy these masterpieces and to derive from them food for the mind. Moreover, it would be unreasonable to deprive ourselves of the pleasure of labouring on behalf of the restoration of the chant, to say nothing of losing the many beauties of its melodies, simply because we choose to worry about the settlement of theoretical, or historical or merely personal questions.

In the Preface to the first edition I wrote: "Those who have to instruct many must first learn from many, and

that which is for the benefit of all has a claim upon the help of all and needs the help of all". It is a duty therefore to express here my heartiest thanks for the great and wide-spread interest taken in the New School. The suggestions made have been taken into consideration as far as possible. But it is clearly impossible for a school of chant to serve as a formal collection of rubrics, or a mere ceremonial.

The New School, then, once more appeals to all friends of Gregorian chant to be not merely sympathetic, but advisers also and promoters when circumstances permit. Author and publisher will be grateful for any suggestions, and do all in their power to improve the School, in order, with the blessing of God to cooperate more effectually in the great work of the restoration of Gregorian chant, in accordance with the intentions of our Holy Father Pius X., for the honour and benefit of Holy Church.

A word of sincere thanks is due in this place to the Reverend Fathers of Solesmes for their kind permission to use the "white note" employed by them in psalmody; likewise to the Rev. Dom Gregory Böckeler O. S. B. of Maria-Laach for his contributions to the vocal exercises; and especially to the Right Rev. Dom Raphael Molitor, Abbot of St. Joseph's (Coesfeld, Westphalia) who has written valuable Chapters in Part II and evinced the keenest interest in this new edition. Hearty thanks for much practical advice are due also to the Rev. Dr. Weinmann, and to the Rev. Dr. Engelhart, conductor of the Cathedral choir, Regensburg.

Beuron, Nov. 15th 1912.

P. D. J.

Contents.

	Page
Note to the second English Edition . . .	II
Introduction to the third Edition	III

Part I.

A. Principles.

Chapter I. *What is Gregorian Chant?* Comparison with hymn-tunes and national songs. Definition and name . . . . . 3—6

Chapter II. *Plain Chant Notation.* 4 Lines. Clefs. Names of the notes. *Do* clef on the 4th line. Custos. ♭ before *si.* Shape of notes. Equal time-value. Pauses. Asterisk . . . . 7—14

Chapter III. *Neums.* Definition and names. Neums with 2, 3, 4, 5 notes. *Do*-clef on the 3rd and 2nd line. *Fa*-clef on the 3rd and 4th line. Liquescent neums. Rendering of the neums. Questions . . 14—25

Chapter IV. *Practical remarks on Plain Chant Rhythm. A) Free Rhythm and Time Rhythm. B) Rhythm in syllabic chants.* Unaccented syllables. Recitation. *C) Rhythm in melismatic chants* determined by: 1. Arrangement of the neums (Single notes I. over an unaccented syllable, II. over an accented syllable, III. at the beginning of a melody or after a pause); 2. Pressus; 3. The pauses; 4. The Mora vocis. Rules. Oratorical Rhythm or rhythm of speech. *D) Strength of the Accents:* which is the most important word? which is the most important neum? *E) Survey of the melody* . . . . . 26—52

Chapter V. *The different Church Modes.* Definition. Authentic and Plagal Modes. Names. Dominant or Tenor. Table of modes. Transposition. Practical Exercise. Characteristics of the modes 52—59

Page

Chapter VI. *On High Mass, Lauds and Vespers.* 1. Graduale and Vesperale. 2. Order of the chants. Commemorations. 3. Liturgical rules. Pitch of the recitation note. Who is to sing? . . . . . 59—67

B. Different Species of Chant Melodies.

Chapter VII. *Psalmody. A) Constituent parts of the psalm melody.* Middle and Final cadence. Secondary syllables. *B) Classification of the psalm-tones.* I. Psalm-tones with one accented note each (2., 8., 6., 4., Tonus peregrinus, Tonus in directum, Psalm-tone for Easter week); II. Psalm-tones with two accented notes or neums in one of the two cadences (1., 3., 5.); III. Psalm-tone with two accented notes in both cadences (7.). *C) Rules for Intonation and Flexa. D) The Solemn melody for Magnificat and Benedictus. E) On the rendering of the psalms:* Intonation, Verbal accent, Subordination of Verbal accents to the cadence accent. Pauses. Questions . . . 67—98

Chapter VIII. *The Antiphons.* Definition. Divisions: Antiphons with 2, 3, 4 members. Proportion. Musical expression. Antiphons and the final cadences of psalmody. On selecting the pitch of the dominant. Practical exercise. Deus in adjutorium 99—108

Chapter IX. *The Hymns.* Definition. Rhythm of their melodies: a) The metrical accent determines the rhythm of the melody (iambic and trochaic measure); b) or the verbal accent alone preponderates (sapphic measure). Secondary syllables in the hymns. Amen at the end of the hymns. Rules with regard to the melodies in the Antiphonale. Recitation of the hymns. Versicle and Response . . . . . 108—115

Chapter X. *The Ordinary Mass Chants: a) Kyrie eleison:* History, rendering, musical construction, tables of dates and forms of the different Kyries, tropes; *b) Gloria:* History, musi-

Page

cal construction, mode of rendering; *c) Credo:* History, character of the melody, mode of rendering; *d) Sanctus and Benedictus:* History, musical construction. When is the Benedictus sung? Mode of rendering; *e) Agnus Dei:* Mode of rendering, history, musical construction. Asperges and Vidi aquam . . . . . 116—126

Chapter XI. *The Variable Mass Chants.* Who is depicted by the Liturgy as declaiming the text? To whom is the chant directed? Distinguishing characteristics: *a) Introit:* History, component parts, rendering, division, characteristics of the melody; *b) Gradual responsory:* History, execution, richness and beauty of the melody, Justus ut palma; *c) Alleluja:* Characteristics, history, Alleluja for the Sundays after Pentecost, execution, the "many notes" of the Jubilus, relation of the Alleluja to its Verse, typical melodies; *d) Tract:* Name, rendering; *e) Sequence:* Name, component parts and rendering, Sequences for Easter, Pentecost, Corpus Christi, Stabat Mater, Dies iræ, liturgical rules; *f) Offertory:* History, characteristics of the melody, various examples; *g) Communion:* History, characteristics, expression . . . . 127—148

Appendix I.

Vocal Exercises.

Lesson 1: *Breathing exercise.* — Lesson 2: *On the Latin language* (Pronunciation, accent, division of syllables and words, exercises). — Lesson 3: *Speaking exercises.* — Lesson 4: *Tone-production:* position of the body and of the mouth, attack, flat and throaty tone. — Lesson 5: *Seconds.* — Lesson 6: *Thirds, exercises with text:* Release of the tone before syllables, words and pauses. — Lesson 7: *Crescendo and Decrescendo.* — Lesson 8: *Free Rhythm:* Binary and Ternary figures, exercises. — Lesson 9: *Wider intervals:* Exercises. — Lesson 10: *Pressus and Strophicus:* Exercises . . . 149—176

Appendix II.

The Ecclesiastical Calendar.

Explanation of terms and abbreviations in the ecclesiastical calendar *(Directorium, Ordo)*, for the convenience of laymen. The order of precedence of feasts Page 177—181

Part II.

Chapter I. *Short History of Plain Chant.* Age of the Chant. Church music before the 9th century. Music of the Synagogue. Introduction of Hymns and Antiphons by St. Ambrose. Difference between Gregorian and Ambrosian music. Promoters of Church music. a) Proofs of St. Gregory's activity with regard to Church music. b) Diffusion and period of perfection to the beginning of the 13th century. Theoretical treatises. Famous choralists. c) Decadence of the ancient melodies down to 1850. d) Revival of the ancient (unabbreviated) melodies 185—201

Chapter II. *Notation of the Neums.* Acute and grave accent. Apostrophe. Cheironomy. The Introit "Statuit" according to Codex 339 of St. Gall. Romanus notation. Mensuralistic explanation. "Rhythmic manuscripts". Dot notation. The Metz notation. Marking of the intervals (Hucbald and Hermann Contractus). Notation by letters. The Introit "Statuit" according to the "Tonarium" of Montpellier, Codex H. 159. "Diastemata in campo aperto". Lines. Manuscripts with lines and authenticity of the melodies. The Introit "Statuit" according to the Salisbury Gradual. The first printed chant . . . . . 201—212

Chapter III. *The Theory of the Modes.* Importance of the study. 1. History of the modes. Ancient Greek modes (Tonoi and Echoi). Close on the third above. First Christian evidence as to the 8 modes. Numbering of the modes. "Tonalia". Designation of the modes. Practice before theory. Employment of the modes. Melodies without definite modes. The Byzantines and modal theory. 2. On Tonality. Significance of the Final tone

Page

(Offertory: Justitiæ Domini. Offertory: In die solemnitatis. Gloria of Easter Sunday). Significance of the Dominant. Modulation. Authentic and Plagal in the same piece. Relation between Mode 1 and Mode 8. Different modes in the same piece. (Communion: Passer). "Antiphonæ nothæ". Care in determining the mode. 3. Characteristics of the 8 Modes and of the Tonus peregrinus . 212—235

Chapter IV. *Liturgy and Plain Chant.* Liturgy as the centre of Christendom, opus Dei, homage of the creature, the communing of Christ with the Church. Liturgical chant necessarily antiphonal. Its object the honour and glory of God. Gregorian chant the liturgical chant of the Church. Popular hymns and liturgical chants for Christmas, Lent, Easter . . . . . 235—243

Chapter V. *Artistic Value of Plain Chant.* A. Theory of Form. *I. Structure of plain chant melody.* a) Styles: Psalmody, Antiphony, Responsory. Importance of antiphonal chant. b) Construction of Periods. Free periods mostly adhere to the divisions of the text. Symmetry. Equalisation of the members according to tonal position (parallelism, inversion). Symmetry of the closes (rhyme endings). Sentences beginning with the same motive. *II. Inner development.* A. Repetition: a) of a short melodic motive: 1) Simple repetition. 2) Transposed repetition. 3) Repetition with further development of a motive immediately preceding. 4) Return to a previous motive with amplification. b) Repetition of a rhythmic motive. c) Extended repetition. B) Imitation in the strict sense: 1) In direct motion (Tone painting). 2) In contrary motion. 3) With prolongation. 4) With abbreviation. C) The Climax as a natural and effective principle. The Magnificat antiphon for 2nd Vespers of Christmas Day.

B. Musical Contents (capability of expression). To suit the religious life, and particularly liturgical life. Examples of melodies: Palm Sunday, Introit, Offertory and Communion; the Communion, Quinque prudentes; Offertory for the Imma-

Page

culate Conception. Treatment of the text in plain chant. The Cursus . . . . . 243—280

Chapter VI. *On the Rendering of the Chant.* A. Necessity for a good rendering. B. Preliminaries. I. Study text and melody. What is the character of the piece? What is its position in the Liturgy? in the Holy Mass? The climax of the melody. Examples of dynamical treatment. II. Pray whilst you sing. C. Means in detail: Tempo, intonation, pauses, marks of expression, formation of closes, pitch . . 280—298

Chapter VII. *Organ Accompaniment.* Object, conditions necessary for a good accompaniment: I. Choice of harmony. II. Attention to the rhythmic progression of the melody. III. Practical execution. Transposition. When may the chant be accompanied? Preludes, interludes, postludes. Examples: Introit: Lætare. Gradual: Propter veritatem. Alleluja: Assumpta est . . . 298—319

Appendix I.

Chants and Intonations of the Priest.

a) Intonation of Gloria, Ite, Benedicamus and Credo. b) The Prayers. I. The prescribed forms. 1. The solemn form (tonus festivus). 2. The simple form (tonus ferialis). II. Toni ad libitum. c) The Lessons. Solemn form ad libitum. Older forms for the lessons. d) The Prophecies. e) The Epistle. Little Chapter. f) The Gospel. g) The Preface and Pater noster (solemn and simple forms. Solemn preface of the Trinity. Common preface in ferial chant. Preface of the Nativity in the more solemn tone. Pater noster in solemn and ferial tones). Correct manner of singing them. Before the Agnus Dei. Episcopal blessing. Other intonations. Antiphons B. V. M. For Good Friday, Holy Saturday. Requiem Office and Burials . 320—352

Appendix II.

Matins and Little Hours . . . . . 353—356

Index 357

Books and Periodicals

with abbreviations used in quoting.

Abert: die Musikanschauung des Mittelalters und ihre Grundlagen (Halle, Niemeyer 1905). — Abert.

Bäumer O. S. B.: Geschichte des Breviers (Freiburg, Herder 1893).

Becker: Kurzer Leitfaden für den Unterricht im gregor. Choral (Ratisbon, Pustet 1911).

Brambach: die Reichenauer Sängerschule. Nr. VIII der Mitteilungen aus der grossherzogl. badischen Hof- und Landesbibliothek (Karlsruhe, 1888).

Cæcilia (Strasburg), from 1883, Le Roux.

Cæcilienkalender, from 1876, Ratisbon, Pustet.

Cæcilienvereinsorgan, from 1865, Ratisbon, Pustet.

Cantorinus seu Toni Communes Officii et Missæ. Editio Typica Vaticana (Rome 1911).

Coussemaker: Scriptores de musica medii ævi. 4 Vols. 1864 (Paris, Durand; new edition Graz, Moser 1908).

Gastoué: Cours théorique et pratique de Plain-chant Romain grégorien (Paris, Bureau de la Schola Cantorum 1904). — Cours.

— Les Origines du chant Romain (Paris, Picard 1907). — Orig.

Gerbert O. S. B.: Scriptores ecclesiastici de musica. Typis San Blasianis 1784 (new edition Graz, Moser 1904). 3 Vols. — Script.

Gevaert: la Mélopée antique dans le chant de l'Eglise latin (Ghent, Hoste 1895). — Mel.

Gregorianische Rundschau, from 1902, Graz, Styria.

Gregoriusblatt, from 1865, Düsseldorf, Schwann.

Kienle O. S. B.: Choralschule (Freiburg, Herder) 3rd edit. 1899. — Ch.

— Kleines kirchenmusikalisches Handbuch (Freiburg, Herder 1893). — Handb.

Kirchenmusik, from 1899, Paderborn.

Kirchenmusikalisches Jahrbuch, from 1886, Ratisbon, Pustet. — Km. J.

Kirchensänger, from 1877, Freiburg, from 1910, Beuron. — "K. S."

Kirchliches Handlexikon, published by Buchberger, from 1907, at Munich, Allgem. Verlagsgesellschaft.

Krutschek: Die Kirchenmusik nach dem Willen der Kirche (Ratisbon, Pustet), 5th edit. 1901.

Leitner: der gottesdienstliche Volksgesang im jüdischen und christlichen Altertum (Freiburg, Herder 1906).

Mathias: Königshofen als Choralist (Graz, Styria 1903).

Migne: Patrologia Latina, 1844 (Paris). The first arabic numeral denotes the volume, the second the column. — M. P. L.

Mitterer: die wichtigsten kirchl. Vorschriften für kathol. Kirchenmusik. 4th edit. 1905 (Ratisbon, Coppenrath).

— Praktischer Leitfaden für den Unterricht im Röm. Choralgesange. 2nd Edit. 1911 (Regensburg, Coppenrath).

Mocquereau O. S. B.: le nombre musical grégor. (Rome and Tournai 1908, Desclée).

Möhler: die griechische, griechisch-römische und altchristlich-lateinische Musik (Rome and Freiburg 1898).

Molitor O. S. B.: Choralwiegendrucke (Regensburg, Pustet 1904) — Chw.

— Choral als Liturgie und Kunst (Frankfurter Broschüren Vol. XXII Nr. 6). — Frankf. Brosch.

— Nachtridentinische Choralreform (Leipzig, Leuckart) 2 Vols 1901—1902. — N. Ch.

— Reformchoral (Freiburg, Herder 1901). — R. Ch.

— Unsere Lage (Regensburg, Pustet 1904). — U. L.

Musica sacra, from 1868, Regensburg, Pustet.

Paléographie musicale, from 1889 (Tournai, Desclée). See in particular II 15. Roman numeral indicates the Volume, arabic the page. — Pal. mus.

— Vol. III published separately in German (by Bohn) entitled: der Einfluss des tonischen Akzentes auf die melodische und rhythmische Struktur der greg. Psalmodie (Freiburg, Herder 1894). — Deutsche Übers.

Pothier O. S. B.: les mélodies grégoriennes (Tournai, Desclée 1880; German translation by Dom Kienle 1881, same publisher).

Rassegna gregoriana, from 1901, Rome, Desclée.

Revue du chant grégor., from 1892, Grenoble. — Revue.

Revue grégorienne, from 1911, Tournai, Desclée.

Sauter O. S. B.: der liturgische Choral (Freiburg, Herder 1903).

Schubiger O. S. B.: die Sängerschule von St. Gallen (Einsiedeln, Benziger 1858).

Seydel: Elemente der Stimmbildung und Sprechkunst (Leipzig, Röder und Schunte 1901).

Tribune de Saint-Gervais, from 1894, Paris.

Wagner: Einführung in die gregorian. Melodien (Freiburg, Switzerland, Universitätsbuchhandlung 1895).

— 2nd Edit. in 3 Vols., of which are published: Vol. I: Ursprung und Entwicklung der liturgischen Gesangsformen. — Urspr. Vol. II: Neumenkunde. — Neum.

— Elemente des gregor. Gesanges (Regensburg, Pustet 1909). — Elem.

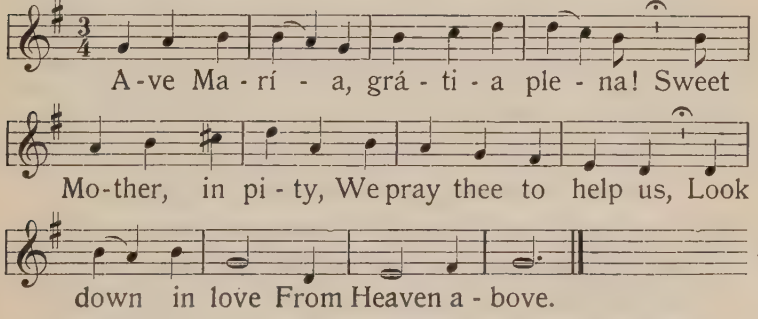
FIRST PART

A. Principles.

CHAPTER I.

What is Gregorian Chant?

1. In order to reply to this question briefly, we ask first of all: What is our ordinary national song or our popular hymn-tune? This can be seen from the following melody:



The musical structure of this devout hymn shows that it is written in a certain key, G major; that there is a definite order in the movement of the melody, $^{3}/_{4}$ time; that there are three members (periods) of equal length, each one consisting of four bars. The first period is influenced by the harmony of G major, the second by that of D major, whilst the third returns to G major.

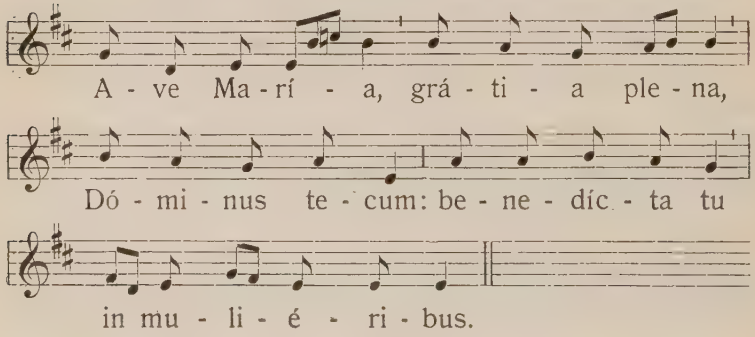
2. A similar plan is found in most of the national songs and hymns in use at the present time, which, for the most part, belong to one or other of the 24 keys. They

are in time or measure, their members (periods) are symmetrically constructed so that the various parts correspond exactly, and their melodies are built upon, and greatly influenced by a harmonic basis which is either added, or is, more or less, in the mind of the composer.

"Time" is effected when the accented or "good" note recurs at intervals of the same length; thus in $^3/_4$ time after every three beats, in $^4/_4$ time after two or four beats.

The keys are recognised by the signatures (G major one ♯, F major one ♭, and so on).

3. Now let us try the following Gregorian melody:



If we consider it closely we perceive that:

a) The accented note occurs at different distances, and therefore with more freedom than in strict "Time"; in fact there is no time;

b) The melody belongs to no one of the 24 keys familiar to us;

c) There are indeed periods, or sub-divisions of the melody, but they correspond to each other neither in length nor in construction;

d) The harmony, or succession of chords seems to have but little effect upon the melodic progression.

Yet even this melody has a definite mode, a movement properly arranged with determinate time-values and

distinct members. It belongs in fact to the first Gregorian mode, its movement is in free rhythm (in contradistinction to time), and it is divided into two unequal parts, with three against two subordinate members.

4. The melodies of the Gregorian chant differ, therefore, in many respects from our ordinary national songs and hymn tunes, as well as from modern art songs, and the very difference is a noteworthy advantage. For they offer to us an art of a special kind, an independent art that is richly endowed with its own means of expression. Of course the general laws of music hold good in Gregorian as in all other music, although their application results in different forms and effects. Consequently a thorough knowledge of Gregorian chant is a help to a thorough knowledge of music, and the old masters rightly looked upon the study of Gregorian simply as a part of the study of music.

5. Thus, to the question: What is Gregorian Chant? one must reply somewhat after this fashion:

By Gregorian is meant the solo and unison choral chants of the Catholic Church, whose melodies move, as a rule, in one of the eight Church modes, without time, but with definite time-values, and with distinct divisions.

It is characteristic of Gregorian music:

a) That it is not only sung in unison, but was composed as a unisonous (monodic) chant without any accompanying harmonic support;

b) That the solo passages are distinguished from the choruses by a structure rich in melody;

c) That it has no fixed and regular structure of bars or time, and yet is not devoid of rhythmical flow and well-balanced proportion of parts;

d) That the various time-values are never formed, as in modern music, by division into $^1/_2$, $^2/_4$, $^4/_8$, $^8/_{16}$ and so on, but by repetition of the time-unit, thus making combinations of two, three or more units (■■, ■■■, and so on);

e) That, as sung at the present day, it has no accidental beyond the simple ♭, and as two semitones may never follow in the same direction, its melody is strictly diatonic.

6. The name "Choral" is derived from the Latin, *cantus choralis,* choral song. The same name is applied to the melodies since they are sung in choir, and by an appointed body of singers.[1]

Other terms used are:

Gregorian Song or Chant, because of the great services rendered to it by Pope Gregory the Great (590—604);

Cantus planus, simple, uniform chant, in contradistinction to the varied *tempo* of measured music;

Cantus firmus, unchanged chant, as opposed to the free movement of harmonised music;

Cantus traditionalis, traditional chant, handed down from the earliest middle ages, as distinguished from the altered and abbreviated "Reformed chant" which appeared after the 17th century.[2]

Pope Pius X., in the *Editio Vaticana* (Vatican Edition of the Chant) has restored to the Church this music which has been authenticated by manuscripts of the 9th century.

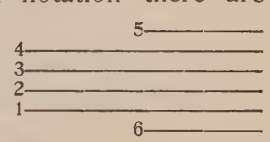
Plain chant or plain song is termed *plain-chant* by the French, and *canto gregoriano* or *fermo* by Italians and Spaniards.

[1] Choral is also a term applied by Protestants to church hymns.
[2] Molitor, Reformchoral, Herder 1901.

CHAPTER II.

Plain Chant Notation.[1]

7. In the Gregorian system of notation there are **four lines** which are numbered upwards, so that the top line is the fourth. Occasionally a ledger line is used above or below this stave.



The notes, for the most part square in shape, are placed on the lines or between the spaces, being named as follows:

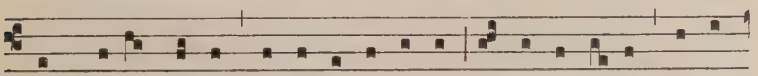
do, re, mi, fa, sol, la, si, si♭ (sa)
c, d, e, f, g, a, b, b♭.

8. The pitch of the notes is fixed by means of the **clefs** placed on one of the four lines.

Plain chant has but two clefs, the *Do (C)* clef and the *Fa (F)* clef. Every note that occurs on the line where the *Do clef* is placed, is called *do (c),* and similarly, notes on the line of the *Fa clef* are always *Fa (f).*

The Do clef may be placed on the fourth, third, (see p. 15 f.) or second line (see p. 18 f.); the Fa clef may be placed on the third line (see below) but seldom on the fourth (see p. 23).

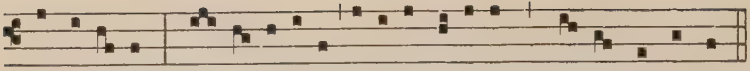
The names of the notes originated from Guido of Arezzo († about 1050), who, in order to impress the difference of the intervals more firmly upon the memory of his pupils, composed a melody to the hymn *"Ut queant laxis"* for the feast of St. John the Baptist, in which the first notes of the first six hemistichs represented the ascending diatonic scale from *Ut* (Do) to *La.*



Ut qué-ant la-xis *re*-so-ná-re fí-bris *Mi*-ra ge-stó-rum *fá*-mu-

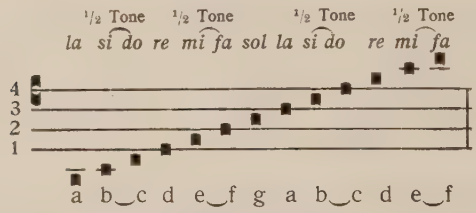
[1] For detailed treatment see Part II, Chapter II.

† Cf Breviary Antw.

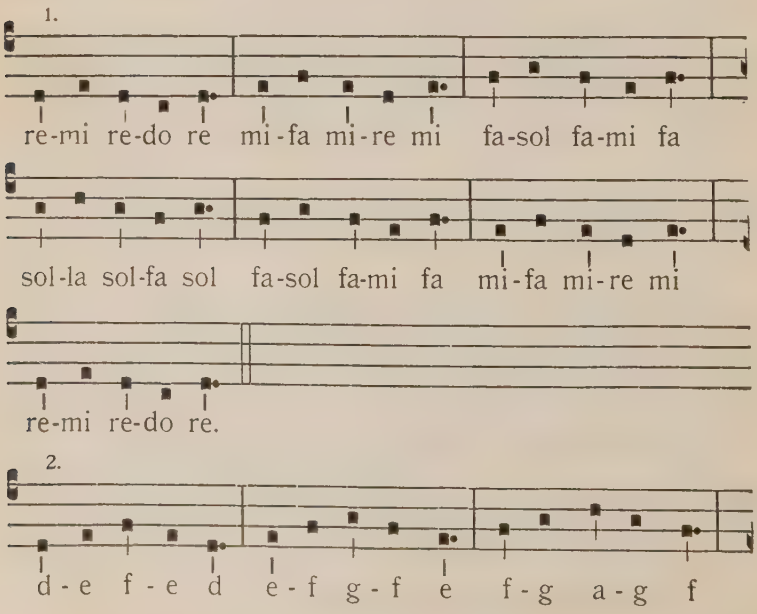


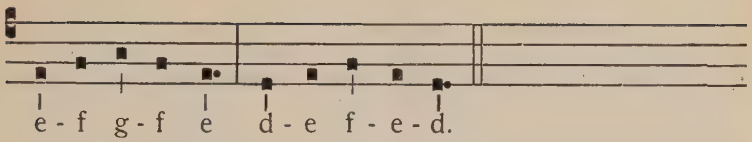
li tu-ó-rum, *Sól*-ve pollú-ti *lá*-bi-i re-á-tum, *S*áncte *Jo*-ánnes.

9. Do clef on the fourth line.

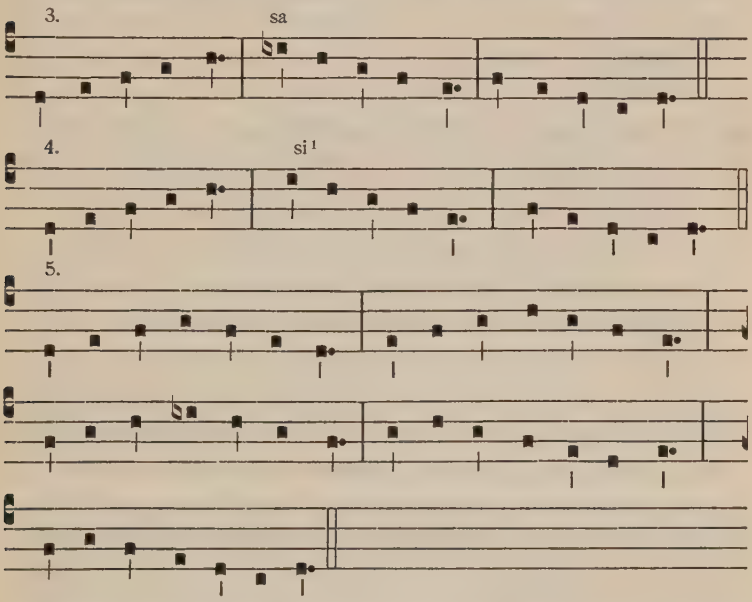


Practise first the reading of the notes in *Credo* 2 (where there are two notes one above the other, the lower note is to be read first), *Credo* 1, *Gloria* 15 (Gloria of Mass 15), *Sanctus* 13, *Gloria* 12, *Gloria* 7. Then practise the following vocal exercises (a stroke under or over a note betokens a rhythmic accent [see p. 26 f.]; the dot after a note indicates that the note is to be prolonged, sustained):





The following exercises must first be sol-faed, then sung with modern names.



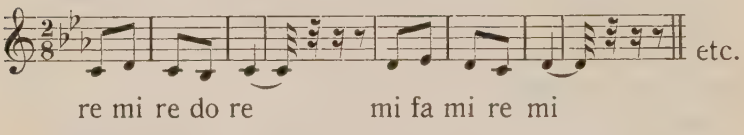
When the intervals have been mastered, the exercises should be sung quite rhythmically. All notes are of equal length. At first sing each note with equal force (but softly), then sing each time the first of every two notes with rather more force (as in $^{2}/_{8}$ time). It is advisable for the pupil to mark the rhythm himself by slight movements of the hand.

---

[1] This is an instance of the indirect Tritone, *b—a--g—f*. The direct Tritone is an interval of three whole tones, e. g., *f—b*, or *b—f*. (As the chant is diatonic no other Tritones are possible). If between these notes others intervene in such way that the impression of the interval *b—f* still predominates, then we get the indirect Tritone. The direct Tritone is very seldom met in Gregorian chant, the indirect frequently, but its harshness, which is owing to the archaic character of the chant, can be almost entirely toned down by skilful rendering. Towards the end of the middle ages the Tritone was described as "Diabolus in musica".

To accustom him to sing the closes correctly he should not be allowed to interrupt the rhythm between the short phrases of the exercise, but should go on quietly beating time. Every final note is to be held out, and this until the first beat of the following rhythmic group (the following bar), the second beat is a pause and is used for taking breath, then at the first beat of the next bar the following section is started. The close of the last section is to be sung in the same way, without *ritardando* or further prolongation of the last note.

Example:



Tempo rather slow, about M. M. 69 for the single note.

For high voices take *re* at the pitch of *f* (as in *f* minor) or *g* (minor); for low voices *re* may be taken as *c* (minor).

10. At the end of each line, seldom in the middle of a phrase, a sign in form of a small note is placed () to indicate the pitch of the first note of the next line or passage, and called therefore **custos** (watchman, guide).

In Graduals (especially those of the 5th mode) the *custos* is very often placed at the point of transition from the first to the second part; see, for examples, the Graduals in the *Commune Sanctorum* of the Masses *Sacerdótes Dei, In virtúte, Intret, Státuit* &c. This is done because the second part of these Graduals has a very high melody, whilst the first part is, as a rule, rather low; thus, if the position of the Clef were unchanged, the notes would extend far beyond the four lines.

Compare in the Graduale various pieces, also in the Gradual for the 1st Sunday of Advent the *custos* before *Vias tuas,* and in the Antiphon *Cum appropinquáret* on Palm Sunday the *custos* before *Si quis vos,* before *Solvéntes* and before *álii expandébant.*

11. A before *si* (b natural) lowers it half a tone and holds good for the whole word only. But if in the middle of the word occurs a contradictory or a mark for a pause, then *si* (b) must be sung.

Cf. *tuum* and *nobis* in the Alleluja for 1st Sunday of Advent. So also at the end of the first half of the Gradual for December 8th, the ♭ affects *super,* but *si* must be sung at *terram.* See also the *Communio* for 20th Sunday after Pentecost.

Si and *sa* can never stand together. Passages like *a b*♭, *b c* or *c, b b*♭ *a* are impossible in plain chant. The flat (♭) occurs only before *si.*

Sometimes the ♭ is placed at the beginning of each line immediately after the clef, then it influences the whole piece.

Cf. in the Antiphonale the *Alma Redemptóris* and the *Ave Regina cœlórum.*

A sharp ♯ (diësis) is unknown in the chant.

12. The forms of the notes. The notes now in general use for Gregorian chant are as follows:

a) The *punctum,* square note ■, the usual sign,

b) The *virga, caudáta,* tailed note, ▮ or ▮,

c) The *rhombus,* diamond or lozenge, ◆,

d) The *quilisma* ▪,

e) The liquescent notes, ▮ ▮.

But why use these different forms of notes? In order to point out a difference of pitch, but not a difference of length.

In modern music the difference of shape indicates a different time-value (𝅝 𝅗𝅥 ♩ ♪). But in Gregorian, on the contrary, the difference in shape of the notes arose out of the necessity of indicating the different pitch of the notes in writing down neums or melodies without the lines of the stave.

The *Punctum* indicates, in contradistinction to the *virga,* a lower note, the *virga* indicates a higher note.

The *Rhombus* and *Quilisma* are never used alone: the *rhombus* is employed in descending passages, the upper note of which is usually a *virga;* the *quilisma* is only found in ascending melodies. See p. 23 for the liquescent notes.

Notice carefully that the *Virga*

a) Can be used for the accented syllables of words as well as for unaccented syllables,

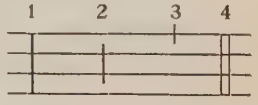
b) Has no longer time-value (length of sound) than the *punctum* and *rhombus*.

13. The **time-value** of all these notes is exactly the same.

In transcribing them into modern notation it is best therefore to write all without distinction as quavers (♪).

A *Discántus* written about 1100 has a second voice part written note for note against a chant melody. The number of notes is the same, but the form of the notes is quite different in the two parts. Such a piece can be sung only when all the notes are of equal value, no matter what their form; thus the composition was written, as we should say, in simple counterpoint.[1] A set of manuscripts which can be assigned undoubtedly to the 10th century uses the punctum as the fundamental element (point or dot notation). "Everywhere", where this notation was used, "the rhythmical equality of the individual signs was the standard doctrine."[2]

14. In the Vatican edition the following signs indicate divisions of the melody and serve as pauses:



1. The stroke through the four lines generally closes a phrase, and is called a whole pause *(divisio* or *pausa major)*. Here the last "notes are sung *ritardando* and a deep breath is taken". (Preface to the Vatican Edition, P. V.)

2. The stroke through the two middle lines closes a half-phrase, and is called, therefore, a half pause *(divisio* or *pausa minor)*. Here also a breath is taken after a slight *rallentando*.

3. The stroke through the fourth line of the stave *(divisio minima)* "denotes a slight pause, giving opportunity, when necessary, for a quick breath." (P. V.)

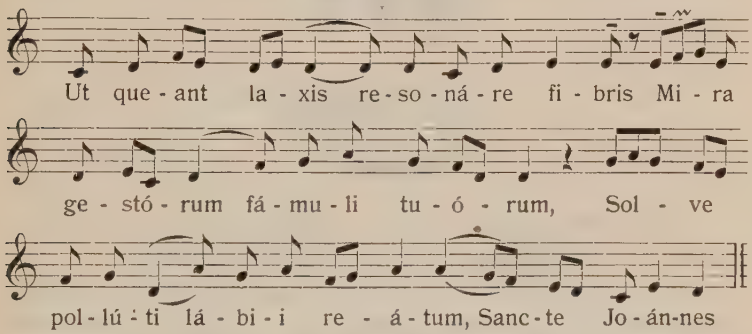
---

[1] Revue grégorienne 1911, p. 29 f.

[2] Wagner, Neum. 237.

4. The double line indicates the end of a piece or of one of its principal parts. It also closes each section of music written to be sung by alternate choirs as in the *Gloria* and *Credo*.

As far as concerns pauses the hymn on p. 7 might, therefore, be sung thus (in church it would have to be taken a fourth higher):



A strictly mathematical limitation of the pauses is, of course, neither possible nor desirable. In accordance with the Preface to the Vatican edition we have indicated the *divisio minima* as a simple prolongation — very slight indeed — of the note without any pause for breath. Generally, however, it will be found necessary to take a breath at the *divisio minima*. We should prefer that at *fibris,* the last note, which is very slightly lengthened, should, taken together with the following rest, be equal in value to a quaver.

With regard to the length of the pauses we must take into consideration the meaning and extent of each sentence or phrase, the character and *tempo* of the piece. We must also take into account the acoustics of the church, which, further, should regulate the *tempo*.

15. An **asterisk** at the beginning of a piece shows how far the cantor has to intone; in the middle of a passage (cf. the Psalm verse in each Introit and the last of most of the Kyries) it denotes an alternation of choir; two asterisks (at the last Kyrie) show the point where all the singers join in.

If the melody is intoned by one or more singers and then continued by a larger number, this sign indicates at the same time a

short pause; but this is not observed when the whole choir repeats the chant from the beginning, or when the same singers who intone sing it right through alone without the choir. In such a case a pause would, as a rule, have a bad effect, unless a sign placed over the asterisk shows that a pause is demanded.

CHAPTER III.

Neums.

16. By the term Neum[1] is understood a combination of two or more notes to form a distinct group.

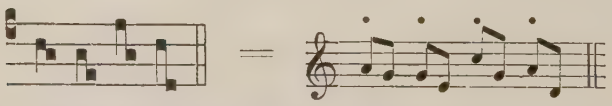
The simplest form is the combination of the *accéntus acútus* with the *accéntus gravis,* i. e. a higher tone with a lower one, or *vice versa.*

The name is derived from the Greek *neuma,* a sign (the leader or cantor indicated with his hand how the group of notes should be rendered) or from *Pneuma,* breath (the notes of the group are sung in one breath). The former derivation is the more correct.

Neuma also designates the long melody or cadence written chiefly over final syllables.

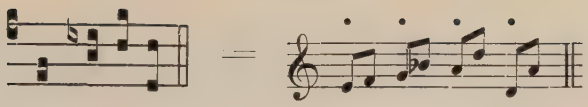
17. *a)* Neums with **two** notes are:

1. The *Clívis* (declívis, inclined) or *Flexa* (bent) ; the combination of a higher with a lower note.



2. The *Pes* (foot), also called *Podátus* ; the combination of a lower tone with a higher one.

[1] We follow the method of rendering prescribed by the Vaticana, without, however wishing to exclude any other method which is based upon solid, scientific grounds.

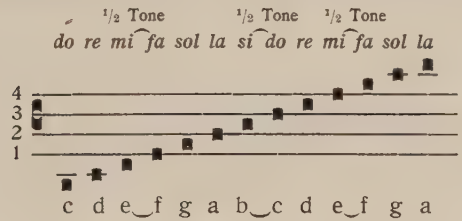


The lower note is sung first.

3. The *Bistropha* ▪▪: two notes of the same pitch.

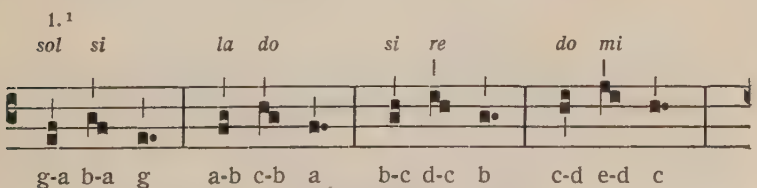
Instead of the *Bistropha* is found sometimes the *Bivirga* ⸗⸗ = double virga.

18. Exercises with Do clef on the third line:

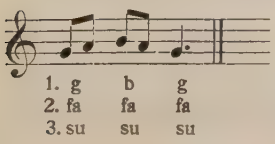


As reading exercise take the Introit of the third Mass for Christmas Day, the Offertory of Easter Wednesday, and the Introit for Ascension Day.

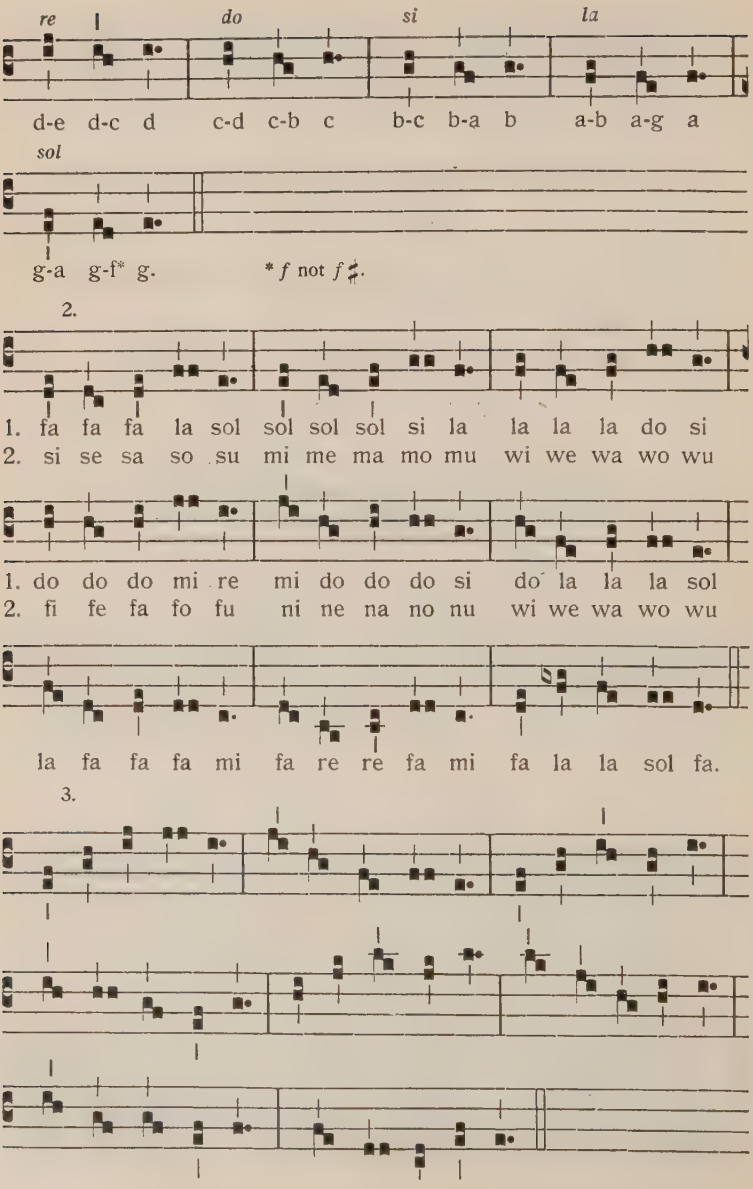
For vocal exercises with *Do* on the fourth line see Appendix, Lesson 4.



[1] Take the same exercise afterwards thus:

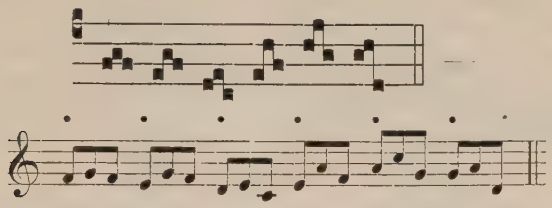


and take great care to avoid even the slightest pause between the end of one note and the beginning of the next in the same neum, rather joining them together, without, however, running them into each other.

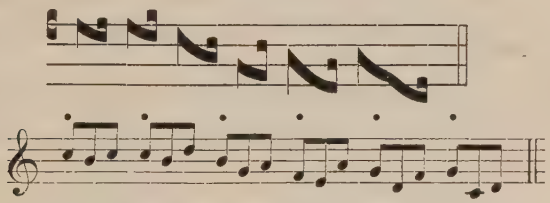

re
do
si
la
d-e d-c d c-d c-b c b-c b-a b a-b a-g a
sol
g-a g-f* g.
* f not f♯.
2.
1. fa fa fa la sol sol sol sol si la la la la do si
2. si se sa so su mi me ma mo mu wi we wa wo wu
1. do do do mi re mi do do do si do la la la sol
2. fi fe fa fo fu ni ne na no nu wi we wa wo wu
la fa fa fa mi fa re re fa mi fa la la sol fa.
3.

19. *b)* Neums with **three** notes:

The *Tórculus* (torquére, to turn) ▪▪▪; the middle note higher than the other two.



The *Porréctus* (porrígere, to extend) ▪▪▪; the middle note lower than the other two.



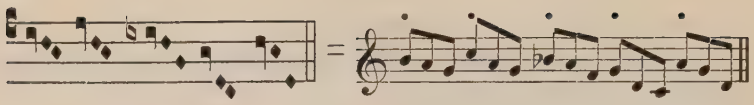
Only the beginning and the end of the thick stroke are to be observed and sung as notes.

The *Tristropha* ▪▪▪; three notes of the same pitch, almost always on *fa* and *do*.

A gentle *vibrato* and *diminuendo* are recommended in rendering the Bistropha and Tristropha. Soloists and well-trained choirs may repeat each note softly and lightly, without undue stress *(repercútere* is the word used by theorists). The Apostropha, Bistropha and Tristropha belong to the family of *Stróphici.*

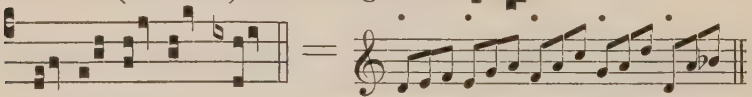
Here may be mentioned the *Pes stróphicus* ▪▪ and the *Clivis stróphica* ▪▪▪, the latter called also *Clivis* with *Oriscus,* see p. 21.

The *Climacus* (climax, ladder); a combination of three (or more) descending notes, ▪▪▪.



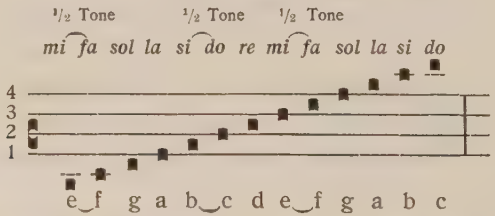
"The shape of those notes, which, in some neums follow slantwise after a higher note, has in itself nothing to do with the time. The very form and oblique position of the notes indicate their subordination to the higher note and that they are to be sung in close connection with it". (P. V.)

The *Scándicus* (scándere, to ascend); a combination of three (or more) ascending notes .



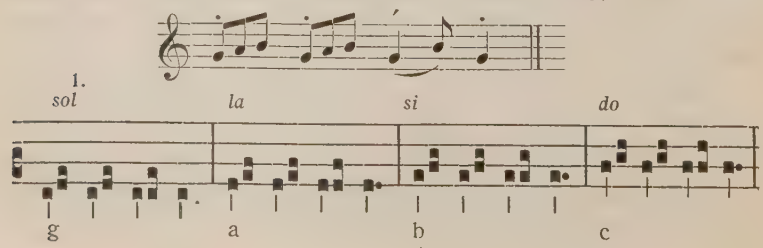
If the first note is quite separate from the second or standing on the same pitch , then the neum is called *Sálicus,* some then accent the second note.

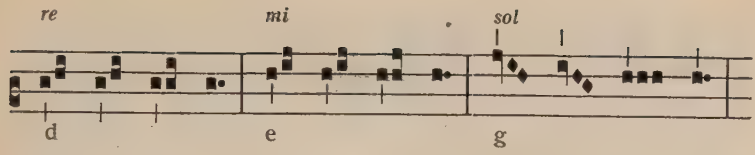
20. Exercises with the Do clef on the second line (Thirds):

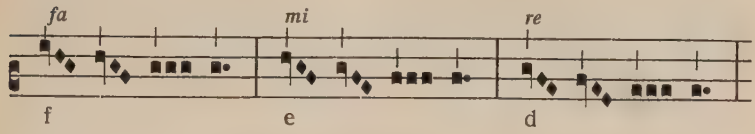


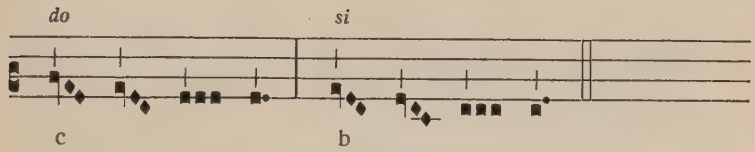
For reading exercise take the Introit for the third Sunday after Epiphany, Introit for Easter Tuesday, Asperges, Communion for Easter Monday, Gradual for *Lætáre* Sunday.

The following exercises should first be sol-faed, *sol-la-si, sol-la-si, sol-sol-si, sol,* then sung with the modern names *g-a-b, g-a-b, g-g-b, g.* Always accent the first note of each group, thus

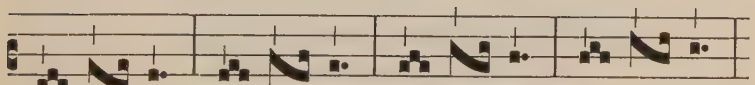




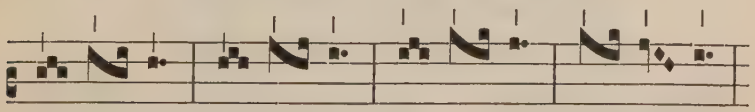




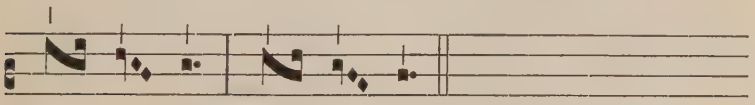
2.



1. g b a a c b b d c c e d
2. fi fe fa fo fu fü si se sa sa so si

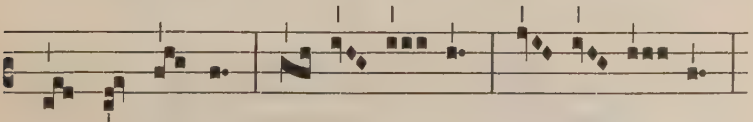


1. d f e e g f f a g a g f
2. mo ma me mu mü mö fa fo fe fü fe fi

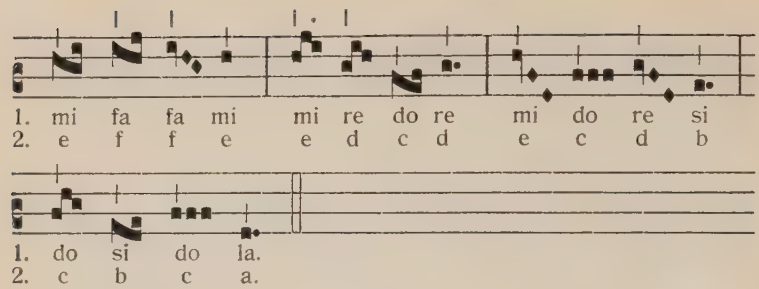


1. f e d e d c
2. si se sa so se si

3.



1. sol sol do do sol fa fa mi sol fa mi do
2. g g c c d f f e g f e c

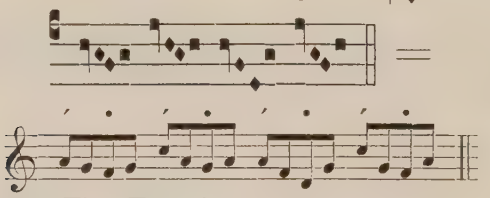


For further exercises see Appendix, Lesson 5.

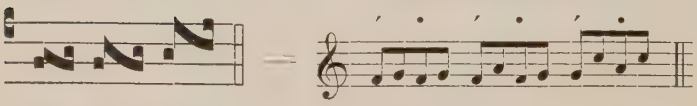
21. *c)* Neums with **four** notes:

α) The fourth note is higher (*resupínus,* bent backwards) than the third:

The *Clímacus resupínus*

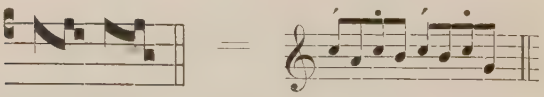


The *Tórculus resupínus*

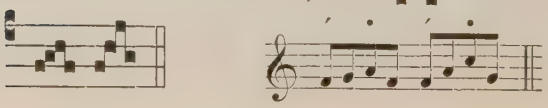


β) The fourth note is lower (*flexa,* bent downwards) than the third:

The *Porréctus flexus*

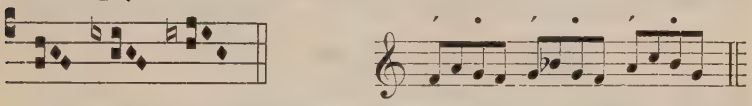


The *Scándicus flexus*

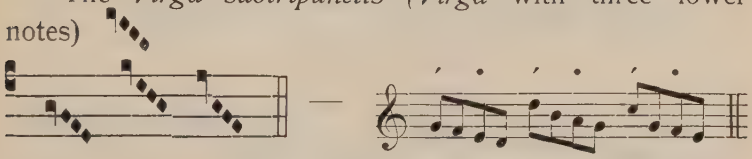


γ) The third and fourth notes are lower than the second:

The *Pes subbipúnctis (Pes* with two lower points or notes)

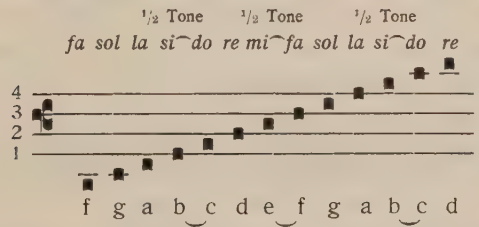


The *Virga subtripúnctis (Virga* with three lower notes)

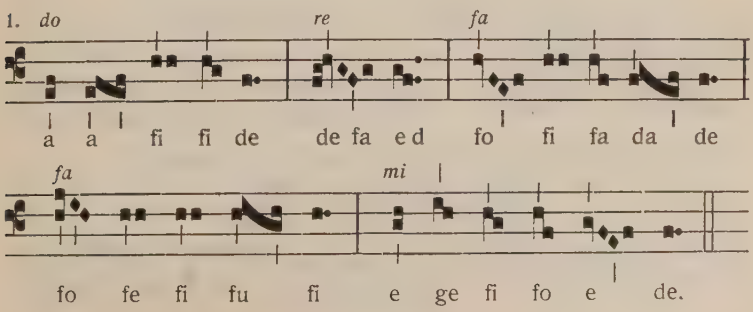


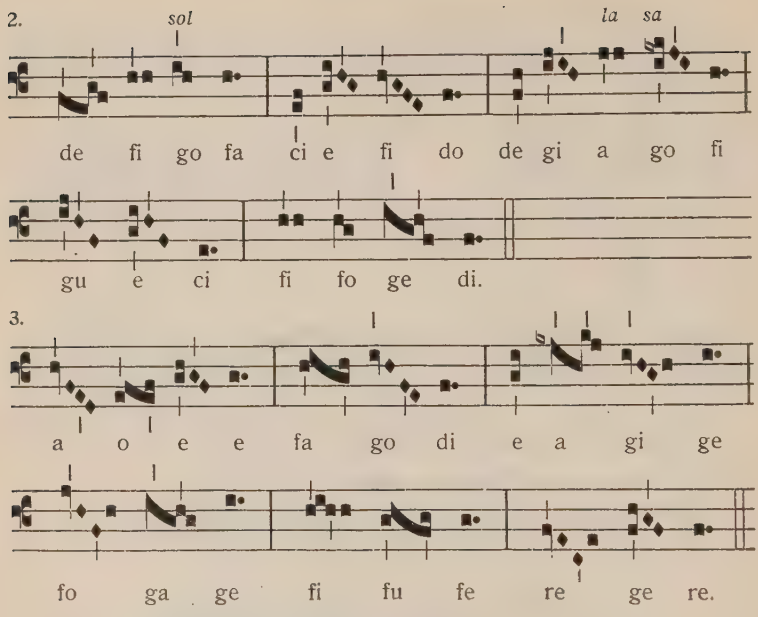
Here must be mentioned the *Tórculus* with *Oríscus* (from the Greek *horos*, boundary, our "horizon"), also called *Tórculus stróphicus* = .

22. Exercises with Fa clef on the third line:



As reading exercises take the Gradual and Offertory for the first Sunday of Advent, Communion for the second Sunday of Advent, and the Introit for Epiphany.

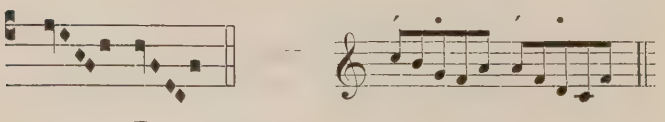




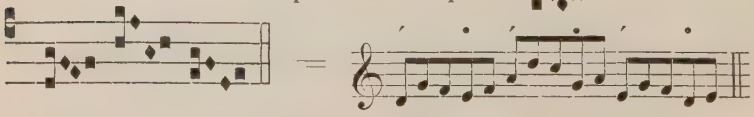
23. *d)* Neums with **five** notes:

a) The fifth note is higher than the fourth:

Virga subtripúnctis resupína

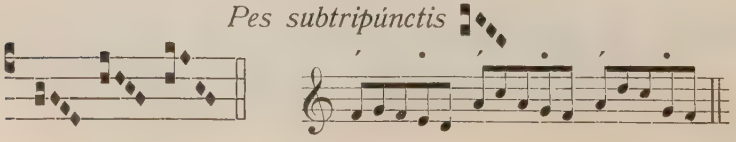


Pes subbipúnctis resupínus

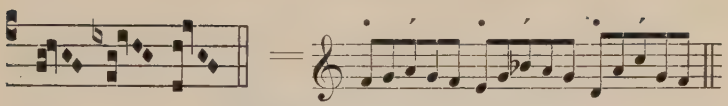


β) The fifth note is lower than the fourth:

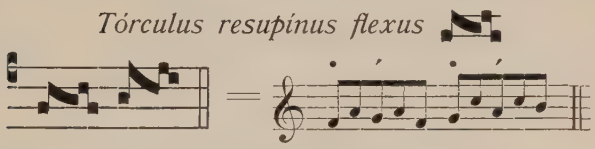
Pes subtripúnctis



Scándicus subbipúnctis

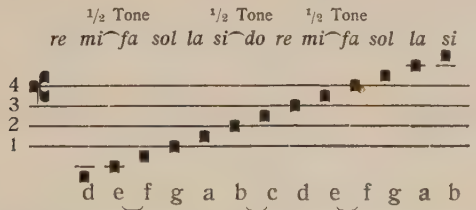


Tórculus resupínus flexus

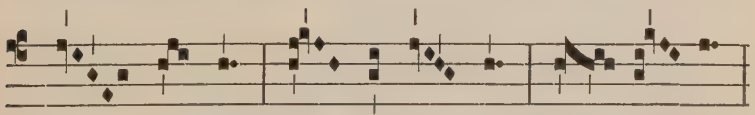


Neums with more than five notes seldom occur.

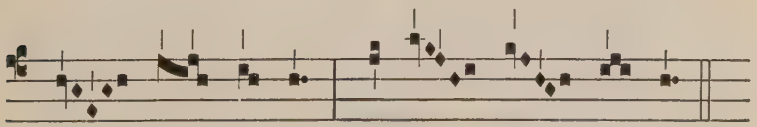
24. Exercises with Fa clef on the fourth line:



As reading exercise take the Offertory *Véritas mea* of the Mass *Os justi.* This notation is very seldom used.



1. fe do di du go fi de da go fu
2. fa re re re do fa re



1. di fe se di fa ga su se da
2. re fa mi re fa la sol mi re.

25. Liquescent Neums. When, immediately before a new syllable or a new word we find:

a) two or three consonants together, especially if the first of them is l, m, n, r, s, t, d *(sanctus, a dextris meis, magnus, subjécit),*

b) a diphthong, two vowels, or *j* between two vowels *(autem, euge, allelúja, ejus),*

c) occasionally also *g* and *m* between two vowels, then the writing of some neums is abbreviated, and the neums sung by some in a corresponding manner, "liquescent", or run quickly together. "For the very nature of the syllables forces the voice to glide smoothly from one to the other, so that it becomes, as it were, "liquid", and, confined in the mouth, seems to have no end and loses about half of its volume, but not of length." (Cf. Guid. *Microl.,* c. xv.) (P. V.)

The following belong to the liquescent neums:

The *Cephálicus* (little head) , a modified form of the *Clivis,*

The *Epíphonus* (added note) , a modified form of the *Pes,*

The *Ancus*[1] (curve) or (in this second form the second and third points are perceptibly smaller than in the *Climacus*), a modified form of the *Climacus,*

The *Tórculus liquéscens* ,

The *Porréctus liquéscens* ,

The *Pes subbipúnctis liquéscens* .

The liquescent neums are very easily rendered, like the full neums, since Germans [and English speaking peoples] can pronounce the above mentioned combinations of consonants without any difficulty. Guido of Arezzo remarks in his *Micrologus:*[2] "If you prefer to make the tone fuller, not allowing it to melt away, no harm is done." Where, however, a moderate acceleration of movement is preferred with these neums, a better effect is very often secured.

Study carefully these neums in the *Libera* of the Requiem Mass, and notice particularly the *Ancus* at *treménda* and *valde.*

This species of neum shows how the music takes account even of the exterior form of the text with its every detail.

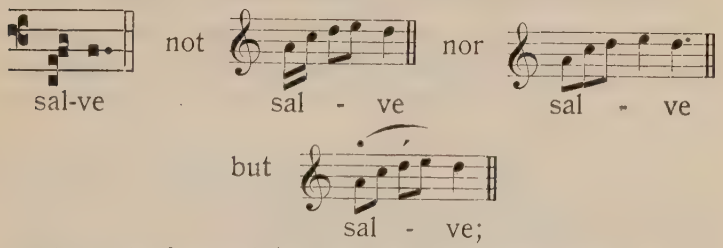
---

[1] See Rassegna 1908, Col. 401 ff.

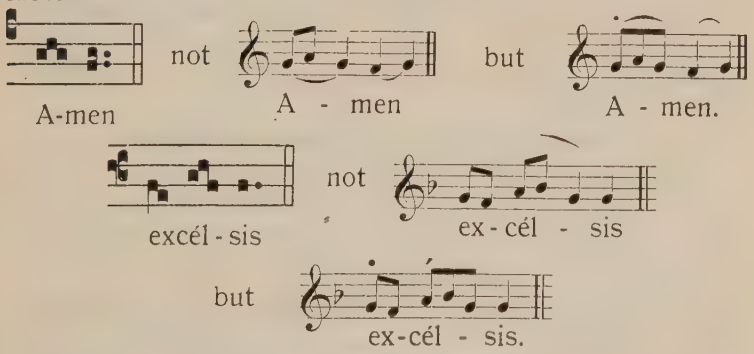
[2] Gerbert, Script. II. 17.

26. In order to give full and complete effect to the notes of a neum, beware

a) of hurrying over one neum and rushing on to the next:



b) and of sustaining the last note before a new syllable:



27. In singing the notes belonging to a neum care should be taken to keep them closely connected as a united whole distinct from the preceding and the following neum. This is effected by the accent, which is generally upon the first note of the neum.

Questions. 1. How many notes form the *Clivis,* the *Tórculus,* the *Climacus,* &c.?

2. Give the names of neums with two notes, three notes.

3. How may *Tórculus* and *Porréctus* be considered as contrasts? Of what neums may the same be remarked?

The teacher should ask for the names of neums that he sings and have them written down.

❁ ❁ ❁

CHAPTER IV.

Practical Rules for Plain Chant Rhythm.

28. Rhythm is the well-regulated course (flow) of time divisions which are perceptible to the senses, or simply:

Order in movement.

This is exemplified by the rising and falling of the waves *(arsis* and *thesis),* by accented and unaccented syllables in speech, and by the strong and weak beats in music.

In music, rhythm effects a sensible and pleasing succession and combination of the individual tones which follow one another, and weaves them into a whole. Thus it is indispensable as a fundamental and vital element in singing as in every kind of music, and is at the same time a chief means for the effective expression of musical thought.

A. Free Rhythm and Measured Rhythm.

29. The regular repetition of the rise, accent or strong beat produces measured or time rhythm; but if the repetition is irregular we get free rhythm, as in speech and in plain chant.

The same natural and effective law underlies both species of rhythm. "The human ear counts first of all only by two or three units. Four is, indeed, apparently analysed into 2×2". (Gietmann, Æsthetik, p. 168.) These small units are joined and held together by the accent, the strong beat, which may be followed by one or two weak beats only, never by more than two.

This law is to be found

1. In Time, the various species of which can be reduced to the fundamental forms of $^{2}/_{4}$ and $^{3}/_{4}$.

2. In the free rhythm

a) of the Latin language, where the accent may fall on the penultimate or antepenultimate, but never on

the fourth last syllable. Thus, for example, we get the following rhythms: *grátias ágimus tíbi* = 3+3+2; *dixit Dóminus Dómino méo* = 2+3+3+2;

b) of the Gregorian chant, the text of which must be treated according to the accentuation of the Latin language in which euphony progresses for the most part in groups of two and three sounds.

Thus we arrive at the following principles regarding the rhythm of Gregorian music:

1. A strong accented beat (an accentuated note) may be followed by one or two unaccented beats, never by more than two. Hence four or more pulses, or beats, require a new rhythmical division, as: and ; not but .

2. The accented note in chant has somewhat the same signification as the note in measured music on the accented (strong) beat of the bar.

3. The accent denotes a strengthening, but not necessarily an extension or prolongation of the note.

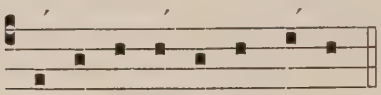
4. The rhythm of the chant is free, that is to say, the accented beat does not recur at regular intervals of time, but groups of two and three tones follow each other in free alternation.

We never find in the more extended melodies neums with only two or three notes. So also in speech a succession of sentences consisting entirely of words of two or three syllables would sound strange and tedious. It is but seldom that we find more than three consecutive neums of three notes apiece.

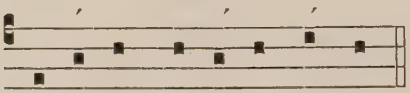
B. Rhythm in syllabic chants.

30. Syllabic chants are those in which only one note is set to each syllable. In this case the note which is placed over the accented syllable receives the accent (strong beat):

ét in tér-ra páx ho-mí-ni-bus



grá-ti-as á-gi-mus tí-bi



Qui tól-lis peccá-ta mún-di

In syllabic chants, therefore, different words can be set to the same succession of notes, with, consequently, a different accentuation.

Before pauses a prolongation is observed as in melismatic chants see p. 38 sq.

So long as dissyllabic and trisyllabic words follow one another, the rhythm presents no difficulty. But when words of more syllables and monosyllables occur, the singer is in danger of hurrying or slurring over some of the syllables, or of unduly emphasising the accent, or the delivery may become unsteady and jerky, thus interfering with the proper order of the movement. As a precaution, therefore, secondary accents are employed.

"As rhythm is necessarily either binary or ternary, a word which consists of more than three syllables must have a secondary accent on one or two syllables in addition to the tonic (principal) accent." (Tinel.)[1]

"When three syllables follow each other, one of them must have a principal or a secondary accent, in other words: between two *"ictus"* (accents) there cannot be less than one and not more than two middle syllables (unaccented syllables)." (Gevaert.)[2]

---

[1] Le chant grégorien (Malines, Dessain, 1890), p. 12.

[2] Gevaert: Histoire et théorie de la musique de l'antiquité (Gand, Annoot Bræckmann) Vol. II. p. 94.

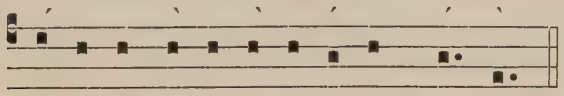
If an unaccented syllable follows a word which is accented on the antepenultimate, the last syllable of the word receives a secondary accent (ˋ): *Dóminùs ex Sion, Dóminùs magníficus.*

If two or three unaccented syllables follow a word of more than one syllable, the first of them usually receives a secondary accent: *Dómine àdoránde, pálma mùltiplicábitur;* the same happens when the unaccented syllables are at the beginning of the sentence: *bènedícimus, glòrificámus.*

Longer words have several secondary syllables: *òpportùnitátibus, còmsubstàntiálem, tribulàtióne, dèprecàtiónem, còngloríficátur.*

Particular care should be taken not to slur middle syllables, otherwise the rhythm suffers (e. g. *ci* in *súscipe* below).

Sing thus for example:



sús-ci-pe de-pre-ca-ti-ó-nem no-stram.

con-tri-stá-tus sum in ex-er-ci-ta-ti-ó-ne me-a.

Exercise: The Psalm verse of the Introit for Septuagesima, Gloria XII, XV.

Singers not perfectly acquainted with Latin can easily distinguish principal from secondary accents by noting the accents marked in the text and remembering the rule that words of two syllables are always accentuated on the first syllable.

31. The same rules hold good for recitation *(recto tono cánere* = to read or chant straightway), the solemn reading or chanting on a sustained note at the same pitch.

a) The verbal accent should be well marked, but not prolonged;

b) Verbal accents should be regulated in reference to the logical accent of the important words of the sentence;

c) Secondary accents must always be used for polysyllabic words;

d) Due attention must be paid to the punctuation;

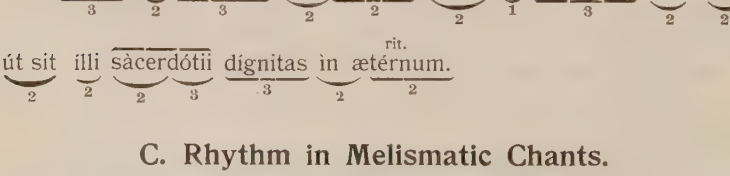
e) The accent before a pause should receive more emphasis, and a slight *rallentando* should lead up to the longer pauses at the last accent, though one must avoid closing every sentence with the *rallentando.*

An unnecessary *ritardando* would make the recitation monotonous and heavy, thus weakening the effect of the one necessary at the close. This latter should never begin too soon; usually two to four words are quite enough to mark the close sufficiently. And without this *ritardando* of the last few words the listener never gets the impression of a satisfying and properly prepared close.

Therefore do not begin the *ritard* too soon, yet, on the other hand, do not conclude too abruptly, but bring the last words to a close with a calm and impressive prolongation.

For practice read the *Credo* and particularly the Vesper psalms; by this means the chanting of the psalms is very greatly improved (steady, even flow of the words, without hesitation or hurry). If the words to be read are set to the chant, attention should be paid only to the punctuation, and not to the signs for pauses occurring in the text.

Example of rhythm in recitation:


Státuit[1] éi Dóminus tèstaméntum pácis et[2] príncipem fécit éum
3 2 3 2 2 2 1 3 2 2
út sit illi sàcerdótii dígnitas in ætérnum.
rit.
2 2 2 3 3 2 2

C. Rhythm in Melismatic Chants.

Melismatic chants are those melodies in which neums with two or more notes, and groups of neums (Melisma) occur over single syllables of the words.

The rhythm of such melodies is determined by:

1. The arrangement of the neums,

[1] Introit from the Common of a Confessor Bishop.

[2] The syllable with | below it after a pause counts as an up beat. The 3 under the text does not denote that the syllables are to be taken as a triplet.

2. The Pressus,
3. The Pauses,
4. The Mora vocis.

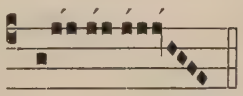
1. Arrangement of the Neums.

32. *a)* The first note of each neum receives a rhythmic accent.

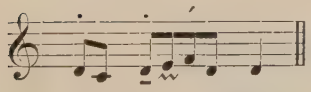
"All neums, of whatever single notes they may be composed, form a whole when sung, and in such fashion that the notes which succeed the first one appear to proceed from it." (P. V.)

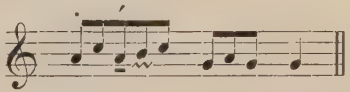
Compare the rhythmic accents over the neums on p. 15 sq. No preponderance and no prolongation whatever is to be given to any other note.

And especially when several *Bistropha* follow in succession, they should be sung with a light emphasis:



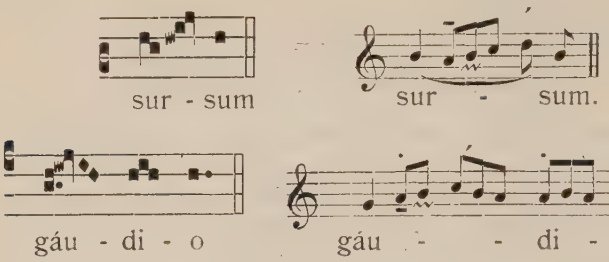
b) "The note preceding a *Quilisma* should receive a special emphasis, so that the tone of the *Quilisma* itself is weaker." (P. V.)





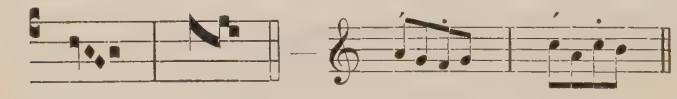
According to the manner in which this note is written in old manuscripts it may not only be accentuated, but also prolonged; if, however, a *Podátus* or a *Clivis* precedes it, then the first note of

these neums may be doubled and a slight *ritardando* made on the second.



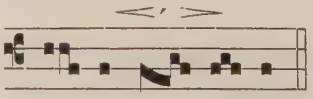
The *Quilisma* most frequently occurs as the middle note in the passages *re **mi** fa* and *la **si** do*.

c) Neums with **four** notes generally receive two light accents.



For further examples see p. 21 sq.

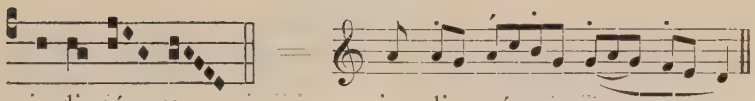
As a rule the first note of a neum has the principal accent, and the third or fourth the secondary accent. But no general hard and fast rule can be laid down, but, on the contrary it is necessary in each case to consider what signification the single notes of a neum have each in regard to their immediate surroundings and to the whole melodic phrase.

In the example 

the accent on *re* on the syllable é- might best be regarded as secondary, and that on *mi* as principal.

d) Neums with **five** notes receive two light accents (= 2+3 or 3+2). Neums with **six** notes receive two accents to three notes or three to two.

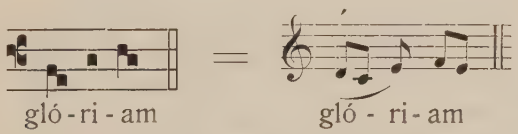
A *Pes* with several lower notes would be more perfectly rendered by a division into 3+2 notes than by one into 2+3.



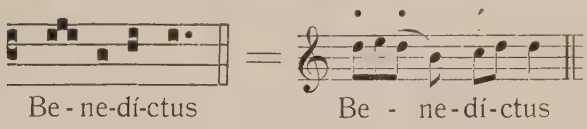
Just as in speaking monosyllabic words occur between words of several syllables, so also single notes will be found interspersed amongst neums with several notes. In this case they must be so interwoven with the movement as not to interrupt its even flow. For this the following rules should be observed:

33. I. A single note over an unaccented syllable is always reckoned with the preceding neum.

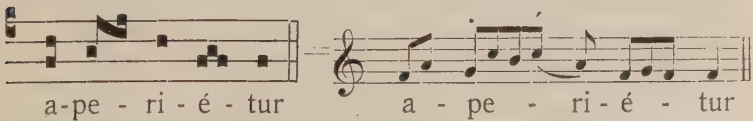
a) If the preceding neum is one composed of two notes, the single note is regarded as a third note of the neum:



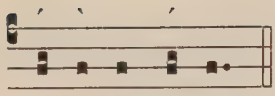
β) If the preceding neum is of three notes, then the third note receives a secondary accent:



γ) If the preceding neum is one with four or more notes, then the single note is considered as belonging to the last (secondary) accent of the neum:

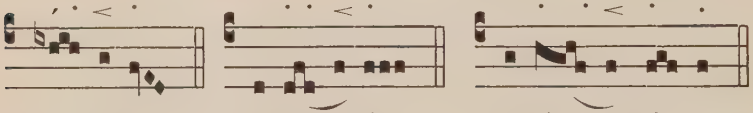


If two unaccented syllables with but one note each occur between two neums *(a)* or between two accents *(b)* the first of them receives a secondary accent.

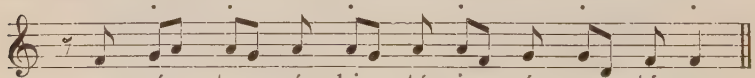
a) 
Dó-mi-ne De-us

b)
vír-gi-nes Dó-mi-ni

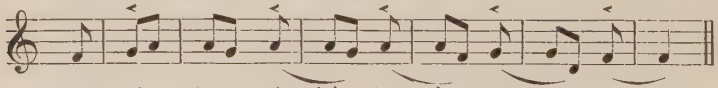
34. II. A single note over an accented syllable is considered as rhythmically equal to a single note over an unaccented syllable, and the word only receives its usual accent, as is the case in measured music when an accented syllable remains accented even when falling on a weak beat. E. g.:


pec-cá-ta Re-sur-ré-xi sa-pi - én-ti - am

For practical purposes it is immaterial whether we write such passages like D. Mocquereau (Pal. mus. VII, 252) in this way:


me-mén - to vér-bi tú-i sér-vo tú-o

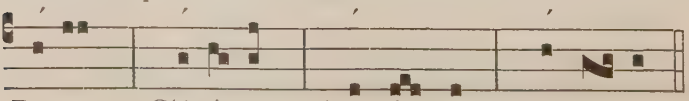
or whether we prefer to write them thus:


me-mén - to vér-bi tú - i sér-vo tú - o

In these and similar passages the chief thing is to mark the accents in a gentle and elastic manner and to avoid all heaviness and vehemence.

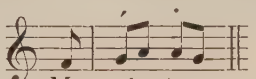
German and English methods of accentuation prefer however to remove the accent from the first note of the neum following the accented syllable and to place it on the syllable itself. (See Wagner, Elem. 61.)

For example:


De-us, Gló-ri-a, Dó-mi - ne, Dó-mi-nus.

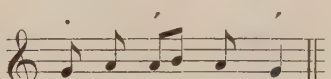
35. III. Single notes at the beginning of a Melody or after a Pause.

a) If the syllable over which the single note stands is unaccented, and a neum with two or more notes follows on the next syllable, then it counts as an up-beat:



b) If the syllable in the same circumstances is accented, the rule in No. 34 holds good.

c) If there are two unaccented syllables with a note apiece at the beginning of the melody or after a pause, the first of them receives a secondary accent:



2. The Pressus.

36. The *Pressus* is a neum formed by the combination of two notes of the same pitch followed on the same syllable by a lower note, . The two notes of equal pitch are drawn together as in syncopation and sung as one sustained and accented note.[1]

This marking of the accent is indicated by the name *Pressus* (*prémere,* to press).

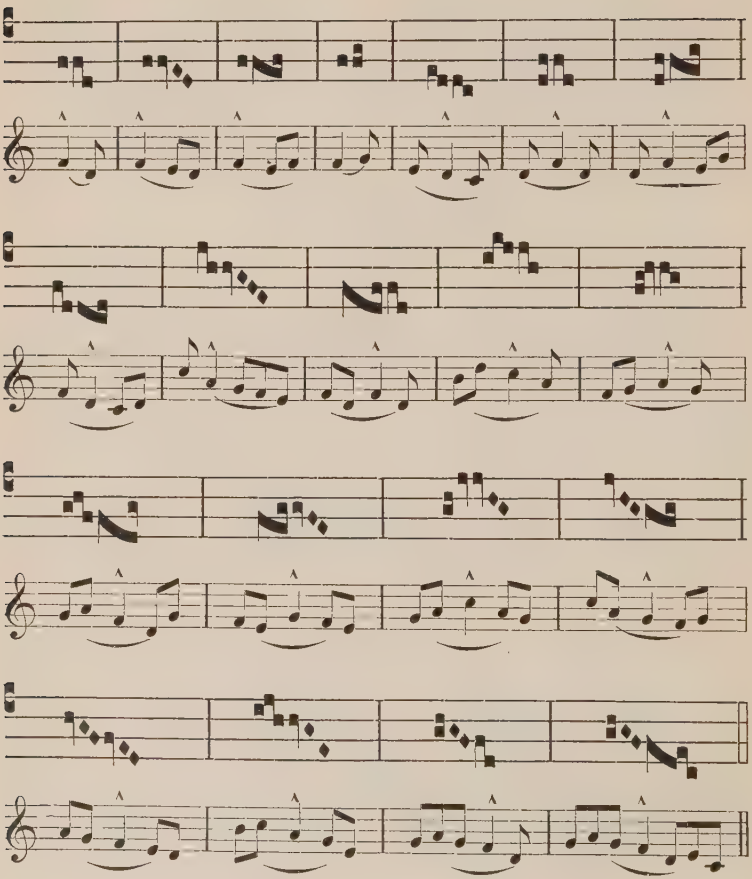
Pressus is to be distinguished from the *Bistropha.*

A similar rendering is given to the *Trigon* (written in the manuscripts ⁘, and printed) and to this form of the *Salicus* .

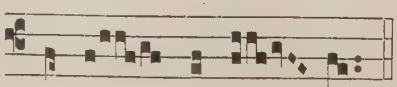
---

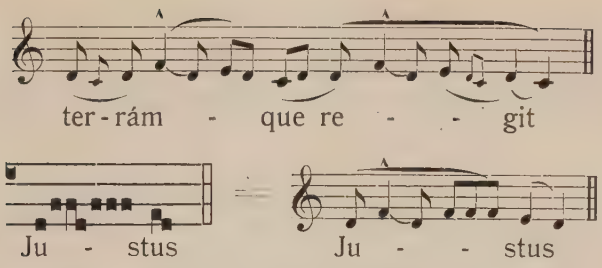
[1] For the scientific proofs for this rendering of the *Pressus* see Mocquereau, *Nombre* 300 sq.

The most important forms of the *Pressus* are:



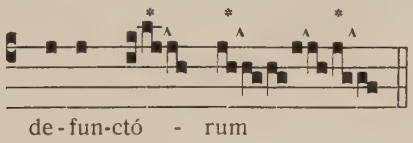
37. If the *Pressus* is preceded by one note, this is counted, rhythmically, with the preceding neum, or treated as an up-beat:





The pupil should find out the *Pressus* in a number of Graduals, Allelujas and Offertories and indicate, for instance, where a lengthened and accented *c* or *g* or *d*, &c. is to be sung. This exercise should be frequently repeated, in order that the *Pressus* may catch the eye at the first glance over a piece.

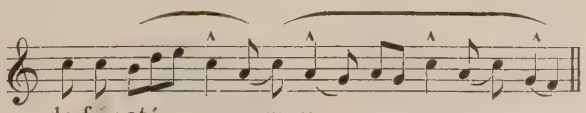
Passages like the following demand especial attention:



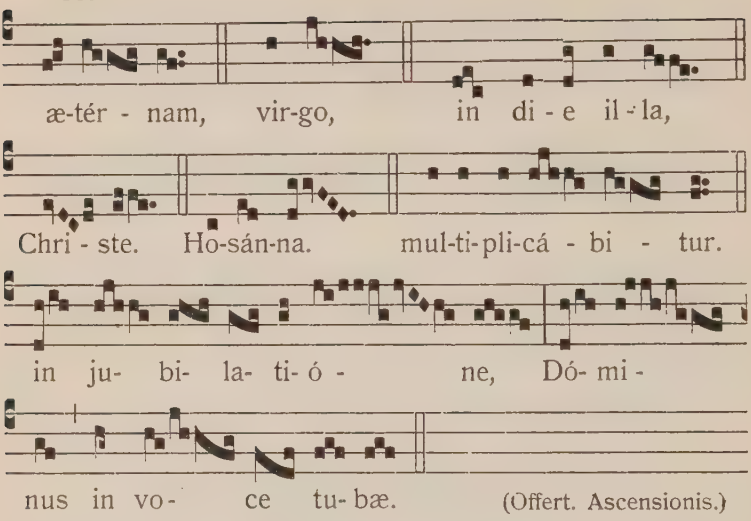
The *e* and *c* (marked by an asterisk), should, as being the first note of a neum, have a rhythmical accent, but, since a *Pressus* follows, the accent is lost. It must be reckoned, as said above, rhythmically with the preceding neum. There is no difficulty in doing this at *ctó*, but at *rum* there is a tendency to accent the *c* because a fresh syllable begins upon it. Practise the syllable *rum* first in such a manner that *c* is treated as an up-beat

, then add to it the preceding *a* on the syllable *ctó*

Practise the *a c* before the last asterisk in the same way, and then sing the whole passage:



38. Exercise:



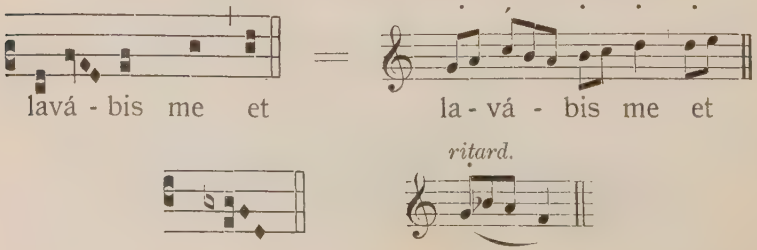
Sometimes several *"Pressus"* follow one another.

The *Pressus* gives the melodies *a)* strong impulses and points of support, *b)* effective variety in the rhythm by means of the longer time-values.

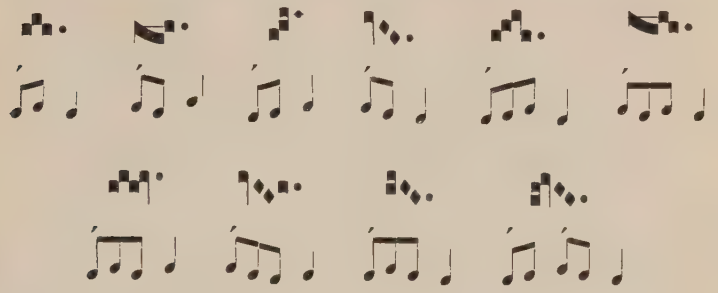
3. Pauses.

39. The note before a pause must not be cut off, but must rather be somewhat sustained, so as to be about equal in time-value to the *Bistropha.*

a) As a rule only the last note is sustained:

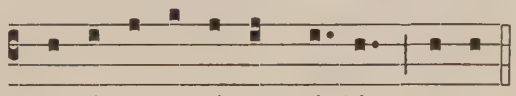


When a neum with more than two notes comes at the end we get rhythmical divisions like the following:



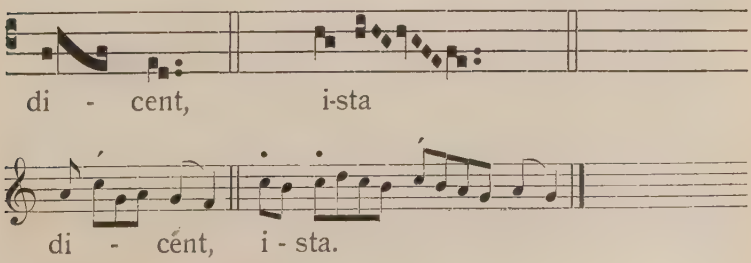
b) The last two notes are sustained,

1. If the penultimate syllable bears the accent and there is only one note to a syllable:



This twofold lengthening is always employed at the *Divisio maior,* and as a rule also at the *Divisio minor.* But if used at every *Divisio minima* it would make the singing heavy. At the *Divisio minima* therefore, it is sufficient to give only the last note a slight prolongation.

2. If the last syllable or monosyllable before the pause has two notes or several neums, the last of which has two notes:



The manuscripts with "Romanian signs" have in this case a line of prolongation over the *Clivis,* or a *t* (*tenéte* = hold).

Be careful in singing the two doubled notes to keep them closely connected with each other, for this is easily overlooked.

40. If for choirs that are not very well trained more pauses are needed than are given in the official books, the following rules should be observed:

1. Breath should never be taken immediately before a new syllable of the same word *(regula aurea),* as this would give the impression that a new word had begun:

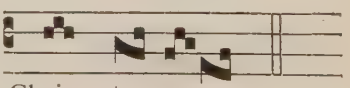
2. Words connected by the sense of the passage should not, if possible, be separated, nor, on the other hand, should there be any combination contrary to sense (e. g., not *et venimus cum | muneribus*);

3. When necessary, a breath may generally be taken at the *Mora vocis.* Yet it cannot be denied that the rendering suffers thereby.

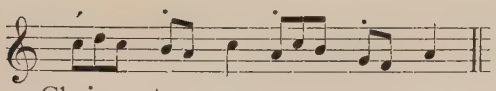
4. Mora (ultimæ) vocis.

41. The *mora* denotes a gentle retarding of the melodic movement, a slight lengthening or sustaining *(mora)* of the last note *(ultimæ vocis)* of a neum which is separated by a noticeable interval from the rest of the notes on the same syllable. In the same way "a *virga* followed by a neum (separated from it) allows of a longer pause." (P. V.)

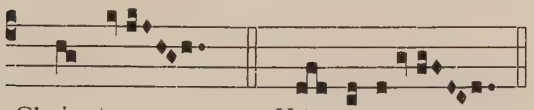
The *Christe* of Mass I is printed thus in the Gradual:

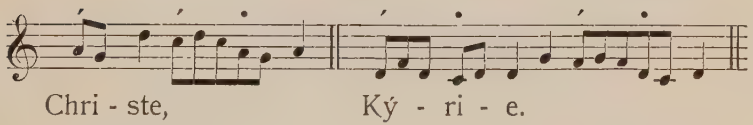


Here the *Porrectus* and *Torculus* on the same syllable *-ste* are separated by a noticeable interval. Consequently the third note of the *Porrectus* is slightly sustained. It is sung therefore thus:



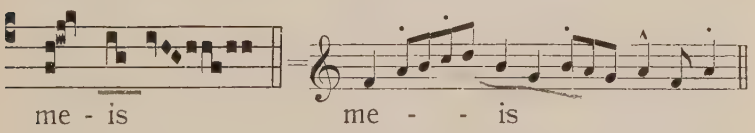
Similarly:





To find the *mora* look first in the text for a syllable over which several notes or groups of notes are placed and see if they are separated from each other by a space sufficient for another note. In the *Christe* mentioned above the third note over *Chri* is also separated by a goodly interval from the first note over *-ste,* but there is no *mora,* and consequently no sustaining, because we are dealing with different syllables.

If a neum of two notes stands by itself, separate from the other neums on the same syllable, then both notes may be sustained.

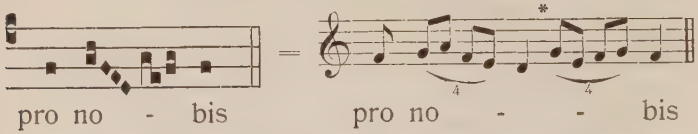


Our "School" indicates the *mora* by means of a dot placed after the note to be sustained.

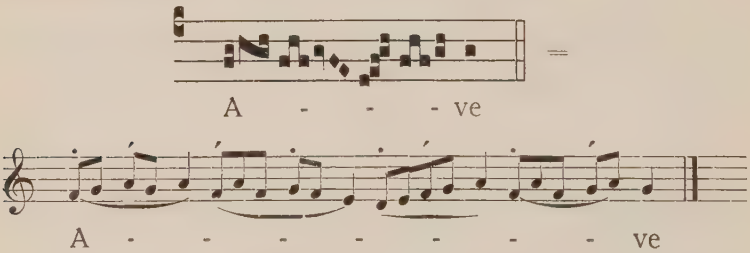
Where books without rhythmical signs are used the *mora* should first be marked in the book before practising a piece. This both simplifies the practice and makes the rendering of the piece uniform.

The use of the *mora* sets the melodic groups in bold relief and at the same time unites them closely together by means of the gentle prolongation.

The value of the *mora* as a help for phrasing will be seen from the following passage of the Gradual *Christus factus est,* if sung first without, and then with the *mora*:



Notice the contrary movement of the neums in the groups marked with 4. The *mora* is here, as it were, the link between two graceful garlands. See also in the following:



Compare also the *mora* on the low *d* in the last *excélsis* of *Sanctus IV.*

Here again we emphasise the rule that the prolongation at the *mora* must be made quite smoothly and gently, for thus only can the preceding and subsequent groups acquire their proper prominence. But this by no means allows us to lose sight of the dynamic signification of the neums preceding the *mora,* and especially of those which follow. If the neum which follows demands a stronger impulse, then naturally a suitable *crescendo* must be introduced upon the *mora* itself.

In the middle ages great importance was attached to the correct mode of connecting groups of neums belonging to one another, and to the separation of those which should be kept apart, as appears from St. Bernard's introduction to his *Antiphonale.* The Preface to the Vatican Edition also calls attention to this.

42. Rules to be observed: In syllabic chants the rhythm is indicated by the verbal accent.

In other chants pay attention to the following:

1. The pauses: the note before a pause is prolonged.
2. The *mora vocis:* the note before the *mora* is also prolonged:
3. The *pressus:* the two notes of the same pitch receive an accent.
4. The *quilisma:* the note preceding receives an accent.
5. Neums with two or three notes have the first note accented.
6. Neums with more notes are to be treated as 2+2, 2+3, 3+2 etc.
7. Single notes must in general be interwoven with the rhythmic movement of the whole melody. (See p. 34.)

For practice let the pupil sing various pieces in rhythm, showing him which notes are accented, and why; e. g. in *Aspérges: sol, do, si, re, mi, sol,* &c.

Advanced pupils will find it useful to try and write down a melody whilst it is sung by one of their number.

43. By reason of its relationship to the rhythm of the Latin language plainchant rhythm is also called oratorical rhythm, or the rhythm of speech.

Although Cicero and Quintilian thought otherwise concerning oratorical rhythm (Gregoriusblatt 1911, p. 69 sq.) yet it is allowable to speak of the rhetorical rhythm of plain chant when one considers the free rhythm of the Latin language, as well as what is said by Odo, the chant theorist of the 10th century (Gerbert, Script. I, 275 sq.), and by the Preface to the Vaticana.

D. Strength of the Accents.

44. Just as it is quite unnecessary for a listener to be conscious of the first note of every bar, so also it is not at all imperative that each rhythmic accent should be heard. The individual rhythmic accents and the separate rhythmic divisions marked off by them are, moreover, by no means all of equal importance.

Some are rather, as it were, steps ascending to, or descending from a throne from which others exert a ruling influence over the whole; or better, perhaps, they are like parts of an organism the centre of which sends forth into the individual members a stream of life which varies in degree. These vital relations must be sought out by the singer in order to confer upon them, as far as may be, a new form of being that shall be evident. The training necessary for this is not easy, especially since nearly every piece of chant has its own individual characteristics, and because, in addition, even though the melodies at times correspond, yet the different text employed demands a different interpretation and rendering of the melody.

45. Help meanwhile, in this matter, may be afforded by the answers to two questions:

a) Which, according to the sense, is the most important **word** of the sentence; or, where does the logical accent fall? Just as the verbal accent combines the syllables of a word into a whole, so the logical accent forms the connecting link of the words of a sentence. It must be led up to by the preceding rhythmical accent and descend in similar fashion to the one which follows.

The antiphon for the Magnificat in the second Vespers of Apostles will serve as an illustration:

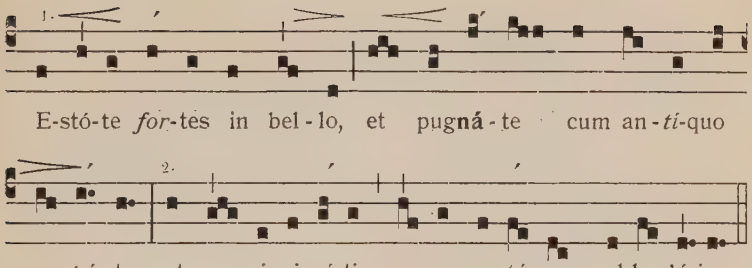
1. Estóte fórtes in béllo = Be ye strong in battle
2. Et pugnáte cum antíquo serpénte = and fight with the old [serpent,
3. Et accipiétis régnum ætérnum. = and ye shall receive the [everlasting Kingdom.

Allelúja.

The verbal accents in this antiphon are not all equal. It would be thus declaimed:

(Be ye) strong (in) battle (and) **fight** (with the) old serpent (and ye shall receive) the everlasting kingdom.

Accordingly the Latin antiphon would also be sung somewhat as follows:

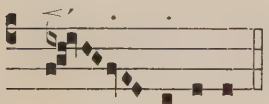


The melody commences energetically as if, calling to mind the great deeds and struggles of Christ's first messengers, victory were certain, whilst in the second part it sings of great peace and happiness.

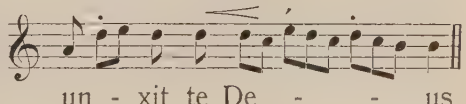
The accents, however, must not stand out in awkward prominence from the whole body of the piece in full, isolated tones, nor should they suddenly burst forth with crude force, but they should rather be preceded by a well considered *crescendo* suited to the strength of each accent, and followed by a similar *decrescendo*.

46. *b)* Which is the most important **Neum?**

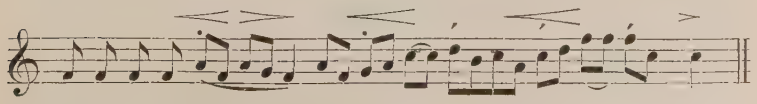
1. As a rule precedence over the rest is assigned to that neum which, by its elevation of pitch, dominates the line of melody:



(Kyrie 11)



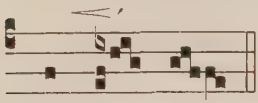
(Comm. Dilexisti)



(Grad. Epiphaniæ).

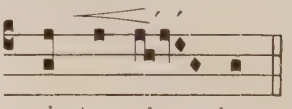
2. This neum is often preceded:

α) by a *Podatus* or a *Clivis:*



in-clí - na

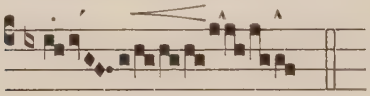
(Offert. Sexagesimæ)



in-tro - í - bo

(Comm. Sexagesimæ)

Or by several *Clives:*



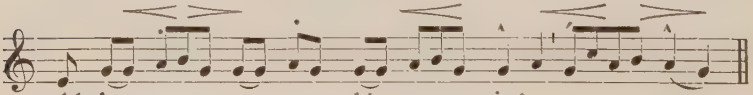
(Tract on 3rd Sunday of Lent)

Dómi-ne

A moderate *accelerando* of the *Clives* is effective.

β) by a *Quilisma;* cf. p. 32 gáudio.

γ) by *Bistropha* and *Tristropha:*

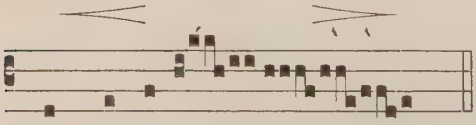


Al-le - - - lú - ja*

(Sabb. Sancto).

Here the *Torculus* and *Clivis* before and after the *Bistropha* should always be well brought out. Note also how the whole melody strives to reach the *c,* which is attained finally just before the close and rings out triumphantly in the following verse *Confitémini.*

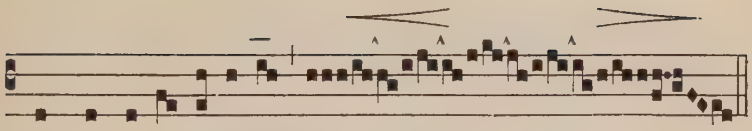
3. Neums which are characterised by a descending series of notes demand a *decrescendo:*



et con-fi-té - - bor

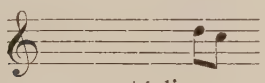
(Alleluja for the Dedication of a Church)

In the following elaborate melody the dynamic expression is indicated by the *Pressus* and by the movement of the line of melody:

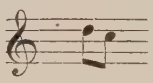


Care must be taken here, and whenever several neums or groups of neums occur on one syllable, to pronounce the final consonant of the syllable only when the last note of the last neum is sung.

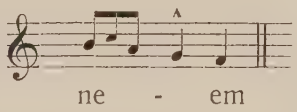
Do not sing



but



and at the end



47. As a result of what has been said it follows that, in spite of the equal value of notes, the rhythm of plain chant cannot be compared to the tedious pattering of the rain or the tick of a clock. For:

1. Syllabic chants are endowed with a richly varied rhythm by means of principal and secondary accents which occur sometimes after one and sometimes after two unaccented syllables.

2. In melismatic chants there is great variety in regard to the number of notes upon the syllables, and this is naturally of great advantage to the rhythm.

3. Though the notes are of the same length, yet the tones sung are not always of the same length. For *Pressus, Quilisma, Mora vocis* and pauses are so many means to effect a different duration of sound.

4. Plain chant no more dispenses with dynamics, gradation in the strength of tone, than any other music claiming to be art.

E. Survey of the melody.

In order to decide the exact strength of the rhythmic accents it is absolutely necessary for the singer to take a survey of the whole melody.

In many cases notes merely are sung, or, if all goes well, neums, but nothing more. Delight is even taken in counting, with mathematical precision, the number of notes to a syllable; as though dealing with an arithmetical problem instead of with melodies that have poured forth from a heart full of faith, and that demand a rendering charged with feeling. Even choristers who have sung the chant for years, have oftentimes no idea of the logical connection of the individual neums and groups, of the melodic relation existing between complete phrases and parts of phrases, or of the inner life of the melodies. A choir director must, therefore, consider it to be one of his chief duties to train his singers to survey the melody.

48. An excellent preliminary exercise will be found in

1. The study of the different Kyries, especially of the last Kyrie in each Mass, with its repetitions and climaxes. In this way the eye gradually grows accustomed to take in groups at a glance;

2. The study of the relationship between Sanctus and Benedictus in the different Masses;

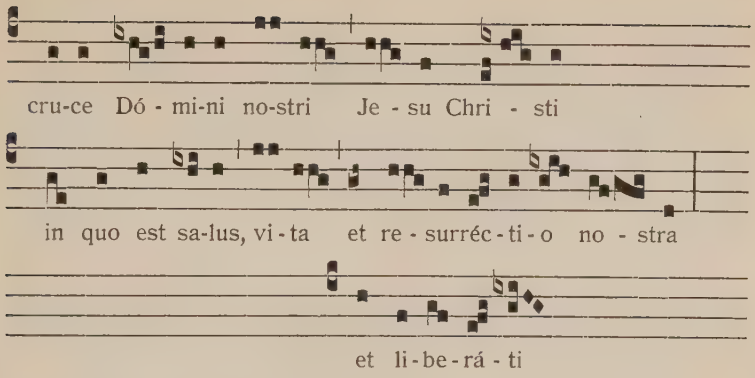
3. The relationship, nay, the very similarity as a rule, of the Jubilus of the Alleluja and the Jubilus of its verse; as, for example, in the Alleluja of the 2nd Sunday of Advent, the Jubilus of the Alleluja and the Jubilus over *ibimus*.

4. Study the structure of the Gloria according to p. 119; paying particular attention to

5. the closing cadences of the individual sentences with their frequently surprising musical rhymes;

6. Observe carefully the compass of the different sentences.

To illustrate the melodic relationship between parts of the same piece we give merely one example from the Introit *Nos autem* for Maundy Thursday:



Answer now the following questions:

a) What are the motives of Gloria 5, 8, 11, 15?

b) Point out corresponding passages in the Gradual for Easter Sunday and the Gradual *Justus ut palma;* also in the Graduals for Christmas Eve and the first Mass for Christmas.

c) How do the Offertory and Communion of Pentecost compare with those for Corpus Christi?

d) Which parts correspond 1. in the Introit *Sitiéntes* on the Saturday before Passion Sunday? 2. in the Offertory *Justitiæ* for the 3rd Sunday of Lent? 3. in the Communion *Posuérunt* on June 12th? 4. in the 2nd Alleluja on Low Sunday? 5. in the 2nd Alleluja on the 5th Sunday after Easter?

49. I. Look over and note what is contained between the punctuation marks, and between the signs for pauses which, according to the Vaticana, correspond to them.

"The chant melody has the same divisions as prose speech." Hucbald (10th cent.).[1]

"It is necessary to observe the various grades of division which are required or permissible for the intelligent rendering of text and melody. Singers will be assisted in this by the various signs of punctuation used in chant books to denote the importance and length of sections or pauses." (P. V.)

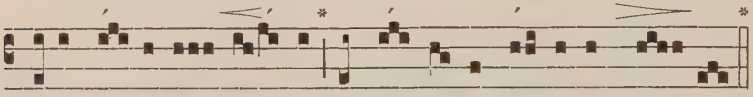
a) The *Divisio major,* as a rule, marks off the separate parts which make up the whole piece. Each part

[1] Gerbert, Script. I, 125 a.

should be considered as a united whole and rendered as such.

Thus, for example, three parts or sentences are to be distinguished in the Introit of the 3rd Mass for Christmas. These parts, like the first and third in this case, often end with musical rhymes *(nobis — ángelus)*. In the *Aspérges* there are two parts, with the musical rhymes *hyssópo et mundábor = nivem dealbábor*. In the Plagal modes the middle sentence or the first often ends below the final.

b) Most sentences are subdivided by the *Divisio minor* into half sentences, in the first of which is noticeable an upward movement from final to dominant, but in the second a descent to the final:



Pu-er na-tus est no - bis et fí - li - us da-tus est no - bis

Introit of the 3rd Mass on Christmas Day.

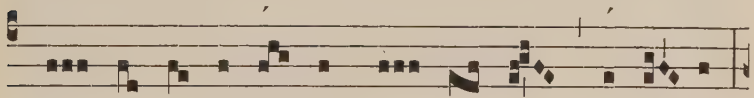
Similarly, in the Introit *Exsúrge* for Sexagesima there is a movement up to the dominant in the first part of the first sentence as far as *Dómine*, and in the second part to *finem* a descent to the final. Compare also the first part of the Introit *Cognóvi*. Study the psalm tones from this point of view, both in the simple forms as well as in the solemn forms used at the Introit; also the Antiphons, pp. 99 sqq.

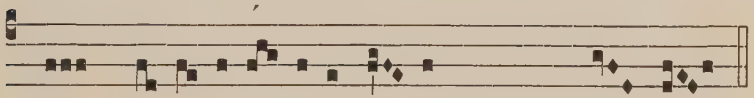
Strive, as far as possible, to sing every half sentence, or sub-division uninterruptedly as one whole, and yet unite them together in one phrase, so as to make them follow one another almost, so to speak, like question and answer.

The breathing pause *(divisio minima)* is, for the most part, but of secondary importance for the understanding of a piece. It must not be made too long. Sometimes the same number of notes is found before and after it.

50. II. Notice and consider the relation of the individual sentences to each other.

1. An important part is played here by the parallelism of Hebrew poetry, so prominent especially in the psalms. The idea contained in the first sentence is repeated in the second in a new form, oftentimes also extended and confirmed. Such parallelism is at times faithfully reproduced in the melody. Compare the first and second parts after *Reminiscere* in the Introit for the 2nd Sunday of Lent:





Occasionally the second parallel sentence exhibits a marked rise in the melody, as in the Introit of the Rogation Mass.

A. Exaudívit de templo sancto suo vocem meam, allelúja, compass *d—a.*

B. Et clamor meus in conspéctu ejus introívit in aures ejus, allelúja, allelúja, compass *d—c.*

2. Some pieces begin with a quiet historic narration and develop into dramatic animation, as the Communion *Quinque prudéntes,* p. 148, and above all the magnificent Offertory *Precátus est Móyses,* 12th Sunday after Pentecost.

3. Again, the first part may introduce an earnest prayer, whilst the second announces the granting of the petition, as in the Introit *Circumdedérunt* on Septuagesima Sunday.

4. Or there may be two sentences in antithesis like the Communion *Confundantur* (from the Mass *Loquébar*):

A. *Confundántur supérbi — in me,*

B. *Ego autem* with a grand melody scaling upwards.

5. The first sentence takes the form of a question to which the second sentence gives the answer with a vigorous entry high up in the scale, as in the Communion for Wednesday in the 3rd week in Lent.

6. Sometimes the melody treats as independent sentences parts which, according to the text really form one whole. Thus there are four sentences with four rhymes in the Communion for All Saints, whilst both the melodic final sentences, compared with the preceding sentences, form but one sentence as to contents. The Alleluja at the end of some pieces during Paschal time might best be considered as independent sentences, as also those at the end of the Introit for Whit Sunday and Whit Monday.

7. One should always ask: Where does the climax of the whole melody lie?

CHAPTER V.

The Church Modes.[1]

51. By mode (*modus,* less frequently *tonus,* tone)[2] is understood the peculiarity of a melody, which arises

1. out of the different position of tones and semitones,

2. and out of their relation to the varying fundamental tone.

In modern music there are really only two modes, the *major* and the *minor.*

In the major scale the semitones occur between the 3rd and 4th and between the 7th and 8th steps of the scale; in the minor

[1] Compare Part II, Chapter III.

[2] *Tonus* indicates more especially forms of the *modus,* and is properly used for the *formulæ* for chanting the psalms, canticles, *Gloria Patri,* etc. We say "psalm-tones" just as we say "hymn-tunes". Trsl.

scale between the 2nd and 3rd and the 5th and 6th steps. No matter whether the piece be written in *C* major or *F* ♯ major, in *A* minor or *B* minor, the positions of tones and semitones remain unaltered But this is not so in plain chant.

52. In the chant we distinguish first of all four modes, called authentic, genuine, original, and marked by the odd numbers 1, 3, 5, 7. For the starting point of the corresponding scales, the tones *re, mi, fa, sol* are used, and in the scales themselves the position of the tones and semitones is always different. The authentic modes use the following octaves:

For Mode I.[1] (dorian) re mi fa sol *la* *si* *do* *re*

„ „ III. (phrygian) mi fa sol la *si* *do* *re* *mi*

„ „ V. (lydian) fa sol la si *do* *re* *mi* *fa*

„ „ VII. (mixolydian) sol la si do *re* *mi* *fa* *sol*

53. Each of these modes has its relative mode. If the 4 upper tones of the scales (the first of these is marked in each case with a +) be placed under the 5 first tones of the scales, the material is obtained for the 4 plagal (derived) modes, marked with the even numbers 2, 4, 6, 8, and for these the following scales form the foundation:

For Mode II. (hypodorian) *la* *si* *do* *re* mi fa sol la

„ „ IV. (hypophrygian) *si* *do* *re* *mi* fa sol la si

„ „ VI. (hypolydian) *do* *re* *mi* *fa* sol la si do

„ „ VIII. (hypomixolydian) *re* *mi* *fa* *sol* la si do re

The names *hypodorian* &c. (*hypo,* Greek, meaning below) indicate the lower position of these modes.

In these scales, too, the position of the tones and semitones always differs.

[1] In the old Greek music, the octave of the first mode belonged to the phrygian mode, that of the third belonged to the dorian.

Notice particularly that in each of the 8 modes *si* may be lowered to *si♭ (sa)*.

54. In each mode there are two tones of especial importance, the Key note (fundamental tone, tonic, final, closing tone) and the higher placed Dominant (the ruling note), also called Tenor and Tuba.

1. The Dominant is the note around which the melody chiefly moves in its development.

2. It is the note on which the half cadence preferably closes,

3. and on which the melody lingers at times (a point of rest and of support).

Study several pieces of chant to see how far the dominant exhibits one or more of these characteristics. Much help will thereby be afforded towards a proper understanding of the melodies.

Whereas the final seldom appears in the melody, sometimes only quite at the close, the dominant occurs much more frequently; it is particularly prominent in psalmody wherein very few closing cadences fall upon the final of the mode.

That feature of the mode which may be termed the *"chief repercussion"* (*repercútere,* to strike again), is constituted by the iteration of the interval formed by tonic and dominant.

"The distinction between the modes does not consist in their different height or depth of pitch, as some foolish singers imagine, for there is nothing to prevent the singing of any mode at any pitch; it is rather the different positions of the tones and semitones that constitute the different modes."

Odo (10th cent.) in Gerbert, Script. I, 262.)

In the plagal modes the final is the same as in the authentic modes from which they are derived.

If a chant closes on *re* it belongs to mode I or II
„ „ „ „ „ *mi* „ „ „ „ III „ IV
„ „ „ „ „ *fa* „ „ „ „ V „ VI
„ „ „ „ „ *sol* „ „ „ „ VII „ VIII.

55. The authentic modes differ from the plagal

a) Through the difference in dominant. This, in the authentic modes is a fifth above the final, except in Mode III which has the sixth *do,* its dominant having been transferred since the 10th or 11th century from *si.*

In the plagal modes the dominant is a third above the final, except in Mode IV, *la* not *sol,* and Mode VIII, *do* instead of *si.*

Compare the Introit *Loquébar* (Common of Virgins) and the Offertory *Desidérium* (for Abbots). This difference is very perceptible in the psalm-tones, see p. 79 sq.

b) Through the difference in the melodic movement:

α) In the authentic modes the progressions move upwards, and also go below the final, the plagal modes move lower, around and below the final (Mode IV almost always excepted);

β) the authentic melodies move to their closing tone step by step, the plagal rather by skips.

Compare the closes of the Offertory *Tóllite* and the Communion *Revelábitur* (Christmas Eve).

Of course these rules are not without exceptions.

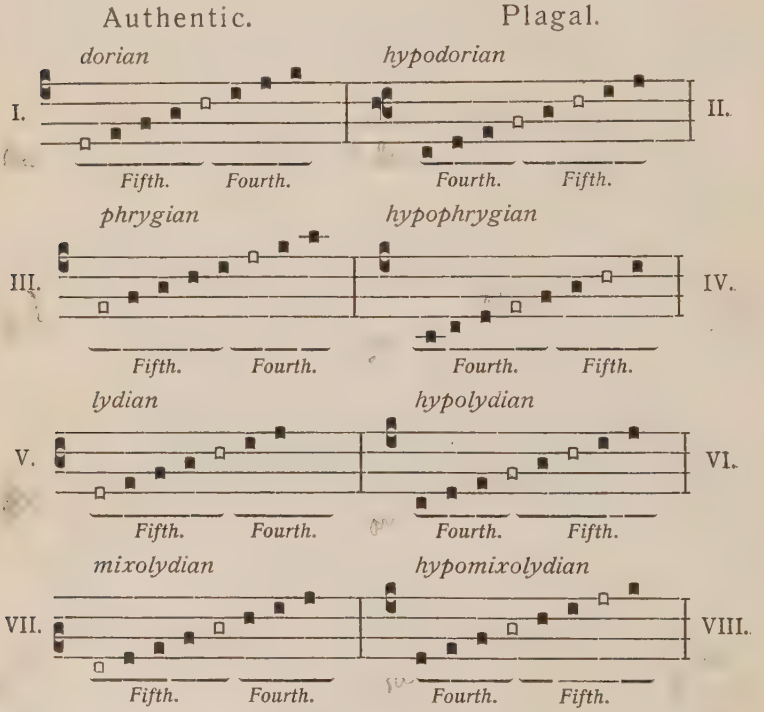
c) The scales of the authentic modes are composed of fifths and fourths, but those of the plagal modes of fourths followed by fifths.

According to Odo of Cluny and Guido of Arezzo every mode is to be reckoned authentic which touches the fifth over the tonic (e. g. *re—la, sol—re*) three or four times consecutively.

Aribo Scholasticus (1075) compared the authentic modes with their upward tendency to the rich, the plagal with their lower direction to the poor of this world. In spite of their different stations in life they have a common end, death, just as authentic and plagal modes have the same final. (Gerbert, Script. II, 205a.)

56. Table of Modes.

Final and Dominant are indicated by a white note, the final always being first.



In the official edition of the chant the mode is indicated at the beginning of the piece.

Only a few very old melodies like the Preface, *Pater noster, Sanctus* and *Agnus XVIII* have no such indication, since they date from a period in which our theory of modes was not yet developed, or because they can be assigned to several of our modes.

57. Transposition.

When a chant does not close on *re, mi, fa, sol,* it means as a rule that some transposition has taken place, i. e. the melody which remains unchanged has been set in a higher or lower position *(modi affines,* or *affinales).*

The transpositions used are 1) to the fifth for Modes 1, 2, 4, 5 and 6; 2) to the fourth for Modes 3 and 4.

Thus it becomes possible a) to write the *e*♭ in the normal notation a fifth higher, viz: as *b*♭ *(e* is then equivalent to *b)* and b) to write *f*♯ of the normal notation a fourth higher, viz: as *b (f* equivalent to *b*♭*).*

These intervals (which are not diatonic) perhaps first sprang into notice when the pitch, especially of neums, began to be determined with exactness by means of lines. Theory permitted a flat only before *si,* therefore some simply altered the melody at such places, or omitted the notes in question, whilst others transposed the melody a fifth higher so that *mi*♭ became *si*♭, or a fourth higher to give *si* instead of *fa*♯.

The Comm. *Passer* (3rd Sunday of Lent), the antiphon *Grátia Dei* (Antiphonarium, Jan. 25.) and a typical Gradual melody of Mode 2 *(Justus ut palma)* would have had the following passages thus in the normal position:

Transposition to the fifth is based upon the following scales:

1. Transposed Mode *a-e-ā*; called also æolian or 9th Mode (see Comm. 3rd Sunday of Lent);

2. transposed Mode *E-a-e,* with final *a*, also called hypo-æolian or Mode 10 (see Offertory for Maundy Thursday);

3. transposed Mode *b-e-b̄;* (see Comm. *Dilexísti* of the Mass *Cognóvi),*

4. transposed Mode *c-g-c̄;* called also ionian or Mode 11 (see Resp. *Cum audisset* on Palm Sunday);

5. transposed Mode *G-c-g,* called hypoionian or Mode 12 (see Offert. *In virtúte tua* of the Mass *Justus ut palma).*

The Comm. *Beátus servus* (Mass *Os justi*) is transposed a fourth, as also a frequently recurring antiphon melody in Mode 4 (see p. 101).

A piece with *a* as final may belong to a transposition either of Mode 1 or of Mode 3. If the final is preceded by a whole tone *(b)* it belongs to Mode 1; if by a semitone (*b*♭), then to Mode 3.

The question as to whether these transpositions actually produce new Modes is answered negatively by many, because the order of tones and semitones in the transposed scales does not differ from that of the untransposed. Charlemagne is, indeed, said to have added 4 new modes to the original 8 in order to show that by this invention the Westerners were superior to the Greeks. Henry Loris of Glarean in his "Dodecachordon" (1547) insisted upon 12 modes.

A second reason for transposition is the fact that a piece which in the normal notation requires a flat throughout can be written, if transposed, without any signature. Compare the Allelúja *Assúmpta est* for the Assumption, and the Comm. *Per signum crucis* (May 3rd).

A third reason is that by transposition a melody can be written in a more convenient position without ledger lines, or in one which more nearly corresponds to the actual pitch required for singing. Compare Kyrie 18.

A few pieces (Kyrie 4, Offertory for Monday in Holy Week) conclude on the fifth without any real transposition having taken place.

58. Exercise. 1. Give the mode of the Introit of the first Mass for Christmas Day. Solution: The final note *re* points to Mode 1 or 2. Now the dominant of Mode 1 is *la,* of Mode 2, *fa.* Is *la* or *fa* a ruling note in the piece? *La* is not to be found, whereas the reiterated interval *re—fa,* and the close with its wide intervals prove the piece to belong to Mode 2. In the case of the Introits the melody of the following psalm tone settles the Mode beyond any doubt.

2. Ascertain the Mode of the Offertory of the third Mass for Christmas.

The last note *mi* suggests Mode 3 or 4. The dominant of Mode 3 *do (si)* appears but once; moreover the melody never rises above *la,* the dominant of Mode 4; *la* is not the prevalent tone, rather *fa;* the melody moves in a low position, repeatedly under the final; furthermore the closing forms at *fundásti* and *tuæ* are peculiar to Mode 4.

Almost the same may be said of the Introit for Easter Sunday.

3. Ascertain the Mode of the Offertory *In virtúte tua.*

The closing note *do* suggests a transposition, and this idea is strengthened by the melody over *Domine,* for the air moves with preference around and below the final *do.* The occasional *sol* does

not fix the Mode, and thus we find it to be Mode 6 transposed a fifth.

Similar examples may be taken by the teacher for solution.

59. As regards the Characteristics of the Church Modes (the sentiments that each one expresses) Kienle remarks in his *Choralschule* p. 140: "We ought not to assign to one Church mode a joyful character and to another a sorrowful one; for in each there are bright and jubilant strains, and each can be grave and mournful, but each produces these results in its own way." With some justice, however, one may be allowed to say that the melodies of Modes 5 and 6 are mostly spirited and joyful, those of Mode 4 sweet and attractive, almost dreamy in character, whilst the other modes may be described as solemn, majestic, and often sublime.

The peculiarities of the various modes can most readily be ascertained by a constant singing and comparison of melodies (especially antiphons) in the different modes.

CHAPTER VI.

Concerning High Mass, Lauds and Vespers.

1. Gregorian books for High Mass, Lauds and Vespers.

60. The chants for Mass are contained in the *Graduale,* which takes its name from the most beautiful and elaborate of the Mass chants, the Graduals, sung after the Epistle.

The music for Lauds and Vespers is contained in the *Antiphonale,* so named from the principal contents, the antiphons.

61. The Gradual and Antiphonal are each divided into four sections:

a) Proprium de Tempore. This includes the Sundays and weekdays of the ecclesiastical year, most of the feasts of Our Lord, and those feasts of Saints which occur between Christmas and the Epiphany.

b) Proprium de Sanctis. This includes some of the more modern feasts of Our Lord, and the feasts of the Saints.

c) Commune Sanctorum. This contains Vespers and Masses for the following classes of Saints: Apostles (*Grad.* for the Vigils), Martyrs outside Paschal time *(Grad.* for Martyr and Bishop, *Martyr Pontifex;* for a Martyr not a Bishop, *Martyr non Pontifex),* for one and many martyrs during Paschal time *(T. P.),* Bishop *(Pontifex),* Confessor *(Confessor non Pontifex; Grad.* Abbot), Virgins and Martyrs *(Virg. et Martyr.),* Virgins only *(Virgines),* Holy Women *(pro una Martyre non Virgine; nec Virgo nec Martyr),* also Lauds, Vespers and Mass for the Dedication of a Church, and Lauds and Vespers for feasts of Our Lady.

d) Appendix: In the Antiphonal the Psalm tones, *Benedicámus Dómino,* Feasts of Our Lord and of the Saints which are not kept everywhere, Lauds and Vespers for Votive and Requiem Offices; in the Gradual the same feasts, various Votive Masses and in particular the invariable Mass Chants *(Ordinarium Missæ,* or *Kyriale),* Requiem Masses, the *Toni communes Missæ, Te Deum* and Hymns.

2. Order of the Chants at High Mass and Vespers.

62. The order of the chants at Mass is familiar. For Vespers it is as follows:

After *Pater* and *Ave* in silence the priest intones *Deus in adjutórium* (on *a* or *b*♮); the choir follows with *Dómine ad adjuvándum* (see p. 106 sq.). The priest intones the first antiphon, which is continued by the choir; then the cantor begins, in the mode of the antiphon, the first psalm which is sung by two choirs alternately. At the end of the psalm the whole antiphon is repeated, without being again intoned. The cantor now intones the second antiphon, and the same process is repeated until the five antiphons and psalms have been sung. After the repetition of the fifth antiphon the priest sings the *Capitulum* (Little Chapter) if possible on

the dominant of the psalms, the choir answers *Deo grátias* with the same close as that used by the priest.

The celebrant now intones the Hymn, which is continued by one side of the choir; the second verse is sung by the other side, the last by both sides combined. The versicle (℣.) is then sung by the priest, or by 2—4 cantors, or by the assistants, and the Response (℟.) (see p. 114) by the choir either on the dominant of the psalms, or of the *Magníficat* if the latter is to be taken at a higher pitch. Follows then the antiphon for the *Magníficat,* intoned by the priest, after which the cantor, or 2—4 singers intone the *Magníficat* sung in the solemn form with sustained notes and with the intonation or initium for each verse (see p. 92 sq.). After the antiphon has been repeated the priest chants *Dóminus vobíscum* on the dominant of the *Magníficat* if possible (choir: *Et cum spíritu tuo*) and the collect for the day. At times there may be one or more commemorations (see below), the last is followed by *Dóminus vobíscum* &c., then the cantors (or assistants) sing *Benedicámus Dómino,* the choir answering *Deo grátias.* The priest sings on a somewhat lower note: *Fidélium ánimæ per misericórdiam Dei requiéscant in pace,* and the choir responds with *Amen* on the same note. After a silent *Pater noster* the priest monotones *Dóminus det nobis suam pacem,* answered in a similar manner by the choir with: *Et vitam ætérnam. Amen.*

Then there follows immediately one of the four antiphons of the Blessed Virgin (intoned by the priest or cantor with versicle and prayer. After which the celebrant chants on one note: *Divínum auxílium* &c. to which the choir responds *Amen.*

Alma Redemptoris is sung from the first Vespers of the first Sunday of Advent to the second Vespers of the Purification inclusive (from first Vespers of Christmas till the Purification the versicle and prayer differ from those in Advent);

Ave Regína is sung from Compline of the Purification till Wednesday in Holy Week;

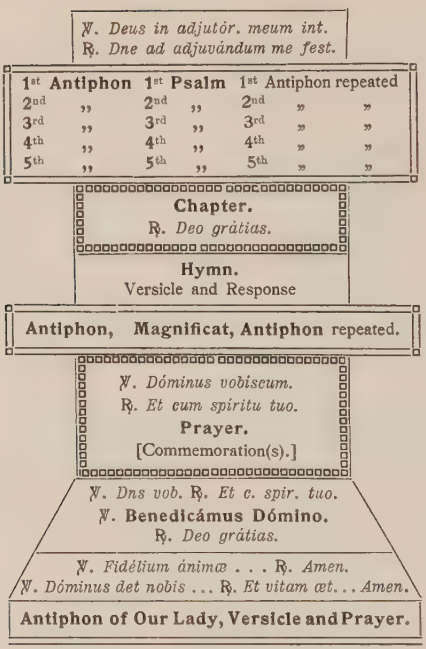
Regína cœli from Holy Saturday till the first Vespers of Trinity Sunday exclusive;

Salve Regína from the first Vespers of Trinity until Advent.

If the feast is a semidouble, simple or feria (noted in the calendar, after the indication of the feast, by *sd.*, *simpl.*, or *feria*), each antiphon is simply intoned before the psalm (i. e. sung as far as the sign * or ‖); the psalm follows straightway and at its conclusion the whole antiphon is repeated.

Fr. L. Becker O. F. M. in his "Short Course of Instruction in Gregorian Chant" gives on p. 94 the following lucid scheme:

Table.


℣. Deus in adjutór. meum int.
℟. Dne ad adjuvándum me fest.
1st Antiphon 1st Psalm 1st Antiphon repeated
2nd ,, 2nd ,, 2nd ,, ,,
3rd ,, 3rd ,, 3rd ,, ,,
4th ,, 4th ,, 4th ,, ,,
5th ,, 5th ,, 5th ,, ,,
Chapter.
℟. Deo grátias.
Hymn.
Versicle and Response
Antiphon, Magnificat, Antiphon repeated.
℣. Dóminus vobiscum.
℟. Et cum spíritu tuo.
Prayer.
[Commemoration(s).]
℣. Dns vob. ℟. Et c. spir. tuo.
℣. Benedicámus Dómino.
℟. Deo grátias.
℣. Fidélium ánimæ . . . ℟. Amen.
℣. Dóminus det nobis . . . ℟. Et vitam æt. . . Amen.
Antiphon of Our Lady, Versicle and Prayer.

63. Many Vespers have one or more commemorations, i. e., after the prayer following the *Magnificat,* the Magnificat-antiphon of the feast to be commemorated, is sung with ℣., ℟. and prayer. Thus when we see in the Calendar, *Com̃. sequ. (commemoratio sequentis)* we take the Magnificat-antiphon, ℣., ℟. and prayer from the first Vespers of the following day; if we see *Com̃. præc. (præcedentis)* the Magnificat-antiphon, ℣., ℟. and prayer are taken from the second Vespers of the feast celebrated or commemorated in the Mass on that day (Calendar, *Com̃. simpl.);* if it be *Com̃. Dom. (Dominicæ,* of the Sunday) Magnificat-antiphon of the Sunday in question; then on the days noted in the Calendar (generally on semi-doubles and days of lower rank) *Com̃. de Cruce,* Commemoration of the Cross, or the *Suffragium (suffr.) de ómnibus Sanctis.* Both of these are placed in the Antiphonale or Vesperale before Compline.

If several commemorations follow one another only the last one has the long formula for the end of the prayer, and the choir

then concludes with *Amen.* With regard to the others the choir does not sing *Amen* after the prayer sung by the priest, but immediately commences the next antiphon.

The expression: *Vesp. a cap. de seq. Com. præc. (Vesperæ a capitulo de sequenti, Commemoratio præcedentis)* means that the five antiphons and psalms are taken from the second vespers of the feast begun on that day; from the Little Chapter onwards all is taken from the first vespers of the following feast, and after the prayer proper to that feast a commemoration (Magnificat-antiphon, ℣. and ℟. from the second vespers) is made of the feast just ending.

At Lauds and Vespers in the Office for the Dead the antiphon of the first psalm is begun straightway (without *Pater, Deus in adjutórium);* at the end of the psalm *Réquiem ætérnam* is sung in place of *Glória Patri.* Little Chapter and Hymn are omitted. After the repetition of the antiphon for the *Benedictus* or *Magnificat* come the *Preces* (said kneeling); then in Vespers Psalm 145: *Lauda ánima,* in Lauds Ps. 129: *De profúndis,* which, however, are omitted on the day of death or burial and also on All Souls' Day. After the prayer follows *Réquiem ætérnam* &c., and finally ℣. *Requiéscant in pace.* ℟. *Amen.*

A similar order is observed in Matins in Holy Week.

3. Liturgical Regulations in regard to High Mass, Lauds and Vespers.[1]

64. Must everything be sung at High Mass, Lauds and Vespers?

It is certainly desirable that, where possible, everything should be sung. But if circumstances render this impossible, then according to ecclesiastical regulations the following must always be sung:[2]

[1] Cf.: Cæremoniale Episcoporum Lib. I. cap. XXVII, Lib. II. cap. VIII and XX. Auer: Die Entscheidung der hl. Riten-Kongregation (Regensburg, Pustet 1901). — Kienle: Maß und Milde (Freiburg, Herder 1901). — Kirchenm. Jahrbuch 1887, p. 22 sq. and 1898, p. 45 sq. — Kornmüller in the Cäcilienkalender 1879 (Ratisbon, Pustet). — Krutscheck: Kirchenm. — Mitterer: Die wichtigsten kirchlichen Vorschriften für katholische Kirchenmusik, 4. ed. (Ratisbon, Coppenrath 1905). — Musica sacra 1890, p. 175 sq.

[2] Eminent writers uphold the view that Recitation, so long as it does not consist simply of reading, but rather approximates to a solemn, clear and distinct chanting on one note such as is used almost everywhere, is to be rekoned as real

a) At High Mass: Credo and the Sequences; as regards the Gloria see p. 122.

b) In the Office: the first verse of the canticles *Magnificat, Benedictus, Nunc dimittis;* the first and last verses of the hymn, likewise all those verses at which a genuflexion is prescribed: *Veni Creator Spiritus, O Crux ave* (Feast of the Holy Cross); *Tantum ergo* and *O salutaris* when the Blessed Sacrament is exposed, and during the octave of Corpus Christi if the Blessed Sacrament is on the High Altar, *Ave maris stella,* and *Te ergo quæsumus* in the *Te Deum;* also all portions of the text at which those assembled in choir have to bow the head, and the *Gloria Patri* at the end of the psalms.

65. Those portions of the liturgy which are not sung, must, in accordance with ecclesiastical regulations, be recited, and this is certainly obligatory for all Cathedral and Collegiate churches.

If circumstances are such that this cannot be complied with, or only by greatly overstraining the choir, or in an unsatisfactory manner, advice should be sought from the *Rector Ecclesiæ,* i. e., the parish priest, and followed, unless the rule has been relaxed by the Bishop or by custom.

Those who only sing such chants as they understand and have practised thoroughly, and recite the rest, serve the good cause better than those who oversing themselves. Recitation must also, of course, be practised, and should be neither too drawled nor too hurried, but ever dignified. Preparation for it does not require very much time. If, when a melody should, properly speaking, be sung twice, recitation has to be employed once (e. g. in the Introit), a more solemn effect is produced by singing it the first time.

Pitch of the recitation note. As a general rule the reciting note should not be higher than *b*♭ nor lower than *d*. Particular circumstances should be taken into consideration, such as the character of the Of-

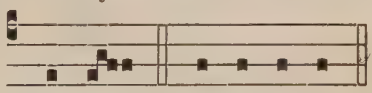
---

chant (*Cantus*, and therefore whenever Roman decrees speak of the *Cantus*, this must, or at least may be taken to include such Recitation. (Cf. Cäcilienvereinsorgan 1907, No. 11 and 1910, No. 9.)

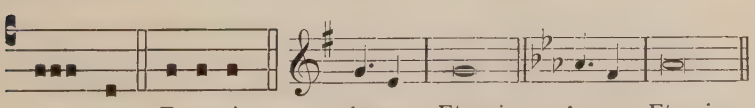
fice (Requiem or Festival Mass, Lent or Paschal time) the colouring of the voices, acoustics of the church (a pitch suitable for one church would in another make the recitation indistinct and difficult to understand) and similar other circumstances. Care should be taken, above all, that the note chosen should fit harmoniously into the whole. Thus if the priest chants the *Oremus* at the Offertory upon A♭, the recitation straightway of the Offertory upon A would produce an unpleasant effect. It is of great importance to suit the reciting note to the mode of the piece just sung or about to be sung. For this purpose the following table will be serviceable:

Mode	1. and 3.	2.	5., 7. & 8.	6.	4.
Reciting Note	Minor third above the Final	Final or minor third above the Final	Final or pure fourth above the Final	Final	Final or minor third above the Final

If the piece is in Mode 4 it may be recited a semitone above the Final, especially when the final cadence for *sæculórum. Amen* is as follows:



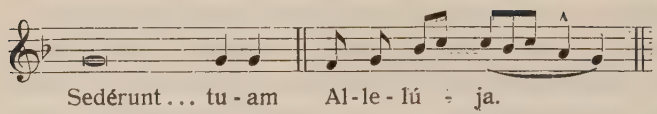
Examples: Feast of St. Stephen: The Introit is to be recited the second time. It belongs to Mode 2. Thus *sæculórum. Amen* and the reciting note read in the Gregorian and modern notation:



The Introit would be chanted at the same pitch, even if it were not to be sung at all.

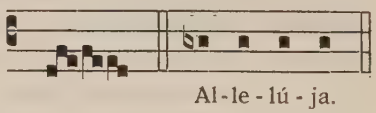
The Gradual only to be recited, the *Allelúja,* in Mode 2, to be sung. The recitation would be therefore on the Final of Mode 2.

Transposed it would appear thus:



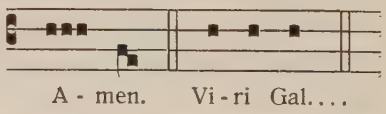
When recitation is thus followed by singing, the effect is enhanced if the reciting note is not too high, the pitch given in the second place in the table would not therefore be employed.

The Gradual is to be sung and the *Alleluia* recited. As the Gradual is in Mode 5 the final might be used for the recitation or the following note taken:

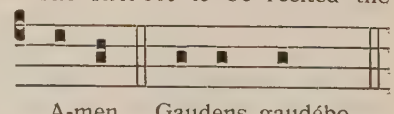


Easter Monday: The Gradual is recited and the *Alleluja* sung. The reciting note of the Gradual is accordingly the Final of Mode 8.

Ascension Day: The Introit is recited the second time and is in Mode 7. *Sæculórum. Amen* and recitation thus:



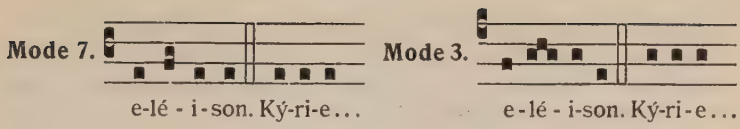
Immaculate Conception: The Introit to be recited the second time. It is in Mode 3, therefore *sæculórum. Amen.* and reciting note read:



If the recitation occurs between two pieces that are sung, as, for example in the Kyrie, it will be better in all Modes to take the recitation on the Final, but in Mode 3 a minor third higher.

Mode 4.

Mode 5.



See p. 28 sqq. for the Rhythm of Recitation.

66. Who is to sing? The chants at Lauds and Vespers can be rendered without difficulty by the whole choir, with the exception of some of the longer antiphons for the *Benedictus* and *Magnificat*. In the psalms and hymns the verses or strophes should be sung alternately by two choirs. The same may be said of the *Gloria* and *Credo* at High Mass. How and by whom the other Mass chants are to be rendered will be explained later. In Lauds and Vespers the priest intones the *Deus in adjutorium* &c. the first antiphon, first verse of the hymn, the antiphon of the canticle and the antiphon of Our Lady. The intonations of the priest at High Mass are well known.

B. Different Species of Plain Chant.

CHAPTER VII.

Psalmody.

67. In the earliest years of the Church Psalmody consisted of solo singing interspersed with a kind of refrain sung by the congregation, as was the custom in the Jewish synagogue. Thus, at Alexandria during the persecution, according to the instructions of St. Athanasius the people answered each verse chanted by the deacon with the refrain "For His mercy endureth for ever" (Ps. 135, 1).

And at the translation of the relics of the martyr Babylas from Daphne to Antioch, the people sang in alternation to the psalmody of the choir "Let them all be confounded that adore graven things, and that glory in their idols" (Ps. 96, 7).

It is also to the Church of Antioch in the fourth, or according to some, in the second century that we owe the present almost universal custom of singing the psalms with two alternate choirs.

St. Ambrose introduced this antiphonal chant into Milan. And at first choirs of men and women, or men and boys stood opposite to each other so that the response to the first choir was upon the octave, as is shown by the use of the word antiphon borrowed from Greek music, and by the expression "to sing on the octave." The antiphon in its present signification is indeed a development either of the instrumental prelude which in the synagogue preceded the singing of the psalm, and led directly into its melody, or of the solo which served the same purpose. By degrees it grew more elaborate, and was inserted between the verses of the psalm just as now on the Purification the *Nunc dimittis* is interwoven with the antiphon *Lumen*.

One method of singing the psalms which is, however, seldom used, is the *Tonus in directum* (cf. the psalm after the Rogation litanies) in which all the verses of the psalm are sung without any antiphon either preceding or being interpolated. The *Tractus* in the Mass serves as a contrast to this.

68. The psalms consist of several verses sung alternately by two choirs. Each verse has two parts which are separated by an asterisk.

The Canticles (Hymns of praise) *Magnificat, Benedictus, Nunc dimittis* and others are treated according to the rules for the psalms.

69. There are eight psalm tones in general use, to which must be added the *Tonus Peregrinus* occasionally employed.

For exceptional circumstances there are now also two tones, called *Tonus in directum* of which the second is not formally prescribed.

70. The tone of the psalm is indicated at the beginning of its antiphon by a Roman numeral, or by *Tonus pereg.(rinus).*

A letter affixed to the numeral gives the last note of the final cadence:

a b c d e f g
A B C D E F G

corresponding to modern notation:

a b c d e f g
(la si do re mi fa sol).

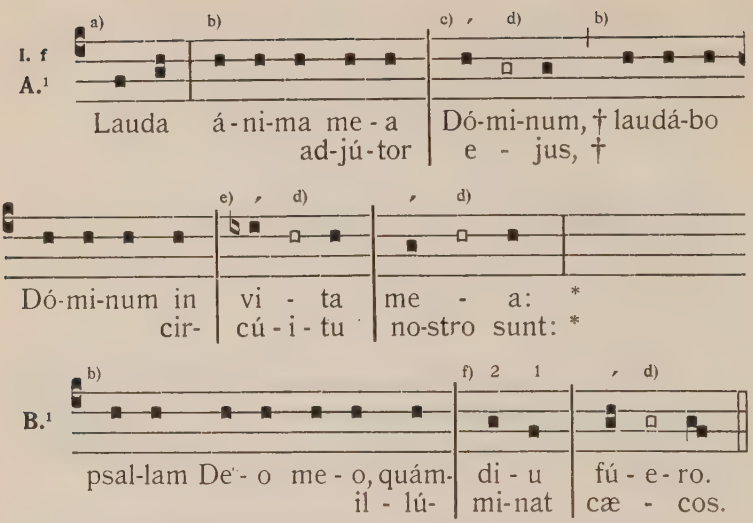
If this last note of the cadence is likewise the Final of the mode, the capital letters are used. If formulæ of the same mode close on the same note the letters are numbered.

For example, VIII. G means that both antiphon and psalm-tone belong to Mode 8 and that the latter closes with the final cadence G (capital letter because Mode 8 has this note for its final). I. a 3 denotes that the formula of the first mode to be used is the third of those closing on a *(la)*. When an asterisk marks the letter, refer to the psalm-tone in question.

In addition, as in some former editions of the chant the Final to be employed is shown at the end of each antiphon by notes under which are placed the vowels of the words *sæculorum. Amen,* e. g.:

A. Constituent Parts of the Psalm Tone.

71. The parts which go to make up the psalm melody may be seen from the following example:


a) b) c) d) b)
I. f
A.1
Lauda á-ni-ma me-a Dó-mi-num, † laudá-bo
ad-jú-tor e - jus, †
e) d) d)
Dó-mi-num in vi - ta me - a: *
cir- cú-i-tu no-stro sunt: *
b) f) 2 1 d)
B.1
psal-lam De- o me-o, quám- di - u fú - e-ro.
il - lú- mi-nat cæ - cos.

In the first part of the verse:

a) denotes the Intonation *(initium),* sung only in the first verse of the psalms, but throughout the *Magnificat, Benedictus* and *Nunc dimittis;*

b) denotes the Dominant, or Tenor, corresponding to the dominant of the mode being used;

c) is the Flexa, which, however, is not prescribed; after it the chant returns to the dominant;

d) marks the secondary syllable *(syllaba supervéniens);* over this our "School" places a white note.

e) is the Mediation or middle cadence, here in the example with two accented notes.

In the second part of the verse:

b) shows the recitation on the same Dominant as in the first half-verse; the *Tonus peregrinus* alone changes the Dominant;

---

[1] In this as in subsequent examples A denotes the first part of the Verse and B the second part.

f) marks the final cadence *(Terminátio* or *Differéntia),* in this example with one accented note and a twofold preparation (shown by the numbers over the 2 notes preceding the accent);

d) secondary syllable as before.

72. Both middle and final cadences have either one or two accented notes or neums.

Rule I: If the cadence has but one accented note or neum, the antepenultimate syllable of the half-verse, if accented, is sung to that accented note, otherwise always the penultimate syllable.

The antepenultimate is therefore the first thing to be considered. If accented it falls to the accented note; if unaccented then the penultimate is sung to the accented note.

Thus: sæculi *, glória *, vígilo. judícium.
Aaron. Israel. Jerúsalem *, Ephrata *.
confírma me. super me. mea est.
multiplicáti sunt.

But: tuos *, tabéscet *, iniquitátem.
Sion. Jacob. Cedar.
in nos. es tu. a me. de te.
vivífica me. Israel est. cognósceret me.
éripe me. génui te. diligéntibus te.

73. According to a decision of the Sacred Congregation of Rites, July 8th 1912, this rule can be applied without exception, even if a monosyllable or indeclinable Hebrew word stands at the end of the first part of the verse.

In the latter case, however, the *Mediátio corrépta* may be used: the last note of the cadence is omitted, and the monosyllable or last syllable of the Hebrew word is placed under the accented note.

Thus: *super vos *, potens est *, ex Sion *, Jerusalem *.*

The *Mediatio correpta* can be used only in a middle cadence with one accented note.

Rule II: If the cadence has two accented notes or neums the antepenultimate syllable of the first half-verse, if accented, is sung to the last accented note or neum, otherwise always the penultimate. Then the third next syllable, counting backwards is, if accented, sung to the other accented note or neum, if unaccented, the second next syllable.

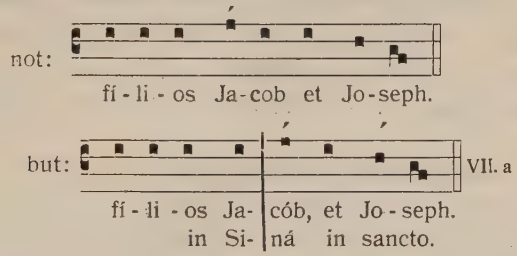
This second rule is therefore merely a twofold application of the first rule.

In the practical application of Rule I. and II. regard every monosyllable standing in the third last position as unaccented *(in, ab, tu, te, os, pes, Og* etc.).

Thus: dómui Aaron. et usque in sæculum.
dicat nunc Israel. mirabílibus super me.
principáli confírma me. decórem indútus est *,
eam in Ephrata *.

But: Móysi et Aaron. Israel in Dómino.
invenérunt me. miserátor Dóminus *,
séminant in lácrimis *, faciéntibus eum *,
singuláriter in spe *, super me os suum *,
benedictió-nem.

74. There is but one exception, viz: when there occurs before the last verbal accent a syllable (a word or part of a word) preceded by a polysyllabic Hebrew word, e. g., Jacob *et* Joseph. The Hebrew word is in that case accented on its last syllable:



This holds good only for the penultimate accent of the cadence and only for a Hebrew word.

75. If there is a preparation for the cadence (see on p. 70 the notes of the final cadence marked 1 and 2) then the 1—3 syllables preceding that syllable sung to the accented note are set to the 1—3 preparatory notes or neums without regard to the verbal accent.

76. Should a syllable with the accented note be followed by two syllables, the first of them is considered as secondary (e. g., *mi, us, bit* in Do-*mi*-nus, me-*us* est, implé-*bit* ru-í-nas).

a) The secondary syllable is sung at the pitch of the note following it (or first note of the following neum); cf. Mediation of Tones 1 and 5 and final cadence I g and I D.

b) Should the interval between the accented note and the following one (or first note of next neum) be a semitone, the secondary syllable is then sung on the same pitch as the accented note; e. g. in final cadences III a, III b, VII a, b, c and d, and *Tonus peregrinus*.

— This is characteristic also of VII c 2.

c) If the accented note is a *Clivis*, the *anticipata* is used; see p. 80 sq.

Several psalm-tones have different forms for the final cadence. These form artistic transitions to the antiphon and afford agreeable variety.

B. Classification of the Psalm Tones.

77. I. Psalm-tones with one accented note or neum in middle and final cadences, viz: 2, 8, 6, 4, *tonus peregrinus, tonus in directum* and the tone used in Easter week.

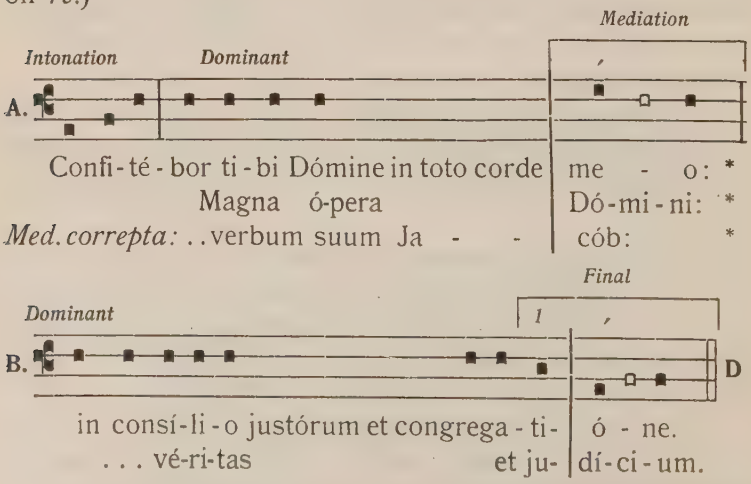
II. Psalm-tones with two accented notes or neums in one of the two cadences, viz: 5, 1, 3.

III. One tone with two accented notes in both cadences, viz: Tone 7.

I. Psalm-Tones with one accented note.

Tone 2.

78. Intonation: 3 separated notes; Dominant *fa;* Mediation with one accented *sol* (secondary syllable on *fa,* or *Mediatio correpta*); one form of Final with accented *do* and one preparatory note *mi* (1); (secondary syllable on *re.*)



This tone is seldom written with the *Do* clef and the Final *la.*

Exercises a) for the Intonation: *Dixit Dóminus, Benedictus, Et exsultávit, Crédidi.*

Pupils should not be allowed to try them straight off at random, but should be asked: "Which syllable comes under the first note, which under the second, which under the third?" Then they may sing the examples.

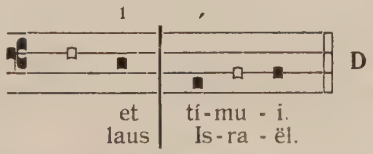
b) For Mediation without secondary syllable: *inimícos tuos *, splendóribus sanctórum *, pœnitébit eum *, dextris tuis *, implébit ruínas *, via bibet *.*

First fix the syllable which falls under the accented *sol,* thus in the examples given: *tu, ctó, e* &c.; then sing.

c) For Final without secondary syllable: *dextris meis. pedum tuórum. génui te* (N. B. *génu-i te). iræ suæ reges. terra multórum. exaltábit caput.*

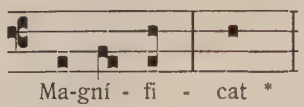
Here again it must first be settled which syllable comes under the accented *do,* then counting one syllable back, which is the one for the preparatory note *mi;* thus: *me,* one syllable back *tris; ó,* one syllable back *tu.*

Incomplete final cadence:

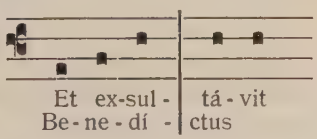


Here the first white note marks the dominant note which falls out, afterwards the white note marks also the omitted notes of the cadence.

The word *Magnificat* has this intonation:



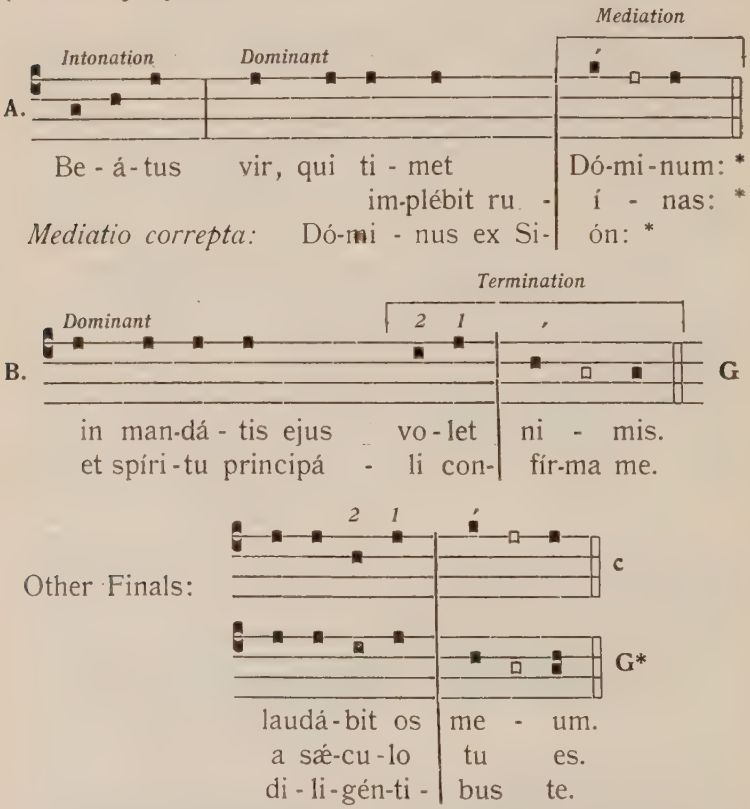
The rest of the verses and the whole of the *Benedictus* have the usual intonation:



Tone 8.

79. Intonation: 3 separated notes; Dominant *do;* Mediation with one accented *re;* (secondary syllable on *do,*

or *Mediatio correpta*); number of finals 3: G, G* and c; G and G* with one accented *la* and two preparation notes *si* (2) and *do* (1); (secondary syllable on *sol*); Final c has one accented *re* and double preparation *la* (2) and *do* (1); (secondary syllable on *do*).


Mediation
Intonation
Dominant
A.
Be - á - tus vir, qui ti - met Dó-mi-num: *
im-plébit ru - í - nas: *
Mediatio correpta: Dó-mi - nus ex Si- ón: *
Termination
Dominant
2 1
B.
G
in man-dá - tis ejus vo - let ni - mis.
et spíri - tu principá - li con- fír-ma me.
Other Finals:
2 1
c
G*
laudá - bit os me - um.
a sǽ-cu - lo tu es.
di - li - gén-ti - bus te.

If the antiphon be marked with G*, either final formula G or G* can be used.

Exercises a) for Intonation, as for Tone 2;

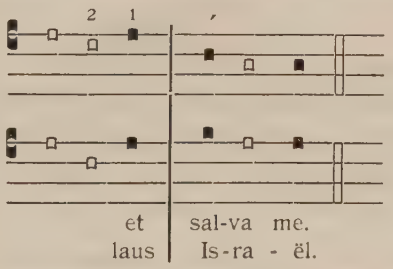
b) for Mediation with secondary syllable: *ópera Dómini *, hereditátem géntium *, sǽculum sǽculi *, in judício *, gentes Dóminus *, altis hábitat.*

c) for Final with secondary syllable: *órdinem Melchisedech. sæculum sæculi. véritas et judícium. non commovébitur. exaltábitur in glória. laudáte nomen Dómini.*

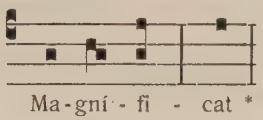
The secondary syllable has met with all kinds of treatment in this psalm-tone, hence the necessity of attentive exercise (the syllable *chi* comes under the accented *la;* two syllables back: *nem,* and secondary syllable *se* on *sol).* The Finals *G** and *c* must also be practised.

Tone 2 should also be practised with the above examples.

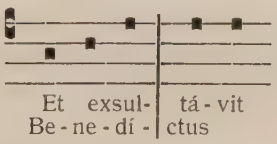
Incomplete final cadence:



Intonation for *Magnificat*



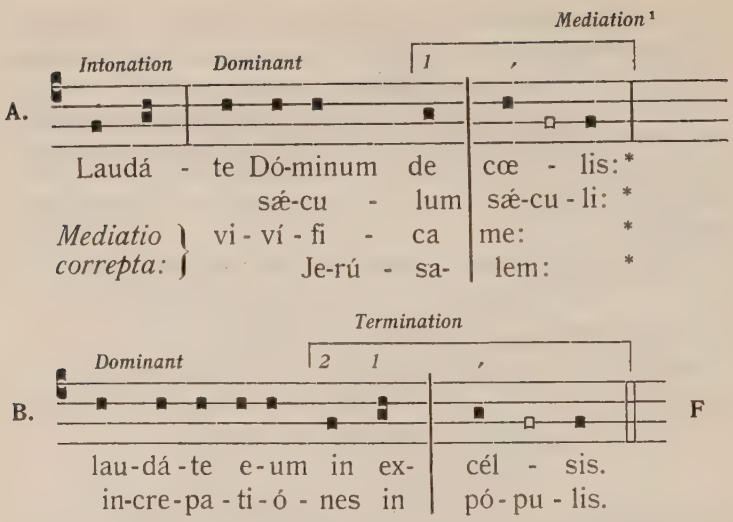
The rest of the verses and all the *Benedictus* have the usual Intonation.



In all the other psalm-tones the *Magnificat* and *Benedictus* have the same Intonation, namely the ordinary one.

Tone 6.

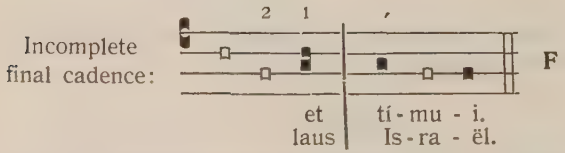
80. Intonation: one note and one inseparable *podatus;* Dominant *la,* Mediation with one accented *la* and simple preparation *sol;* (secondary syllable on *fa;* or *Mediatio correpta*); one form of Final with one accented *sol* and double preparation *fa* (2) and one inseparable *podatus sol, la* (1); (secondary syllable on *fa*).


Mediation 1
Intonation
Dominant
A.
Laudá - te Dó-minum de cœ - lis: *
sæ-cu - lum sæ-cu - li: *
Mediatio correpta: vi - ví - fi - ca me: *
Je-rú - sa- lem: *
Termination
Dominant
B.
F
lau-dá-te e-um in ex- cél - sis.
in-cre-pa - ti - ó - nes in pó - pu - lis.

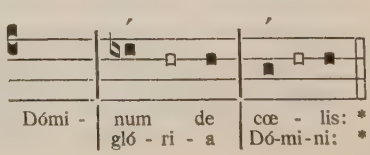
Exercises for a) Intonation: *Lætátus sum, Crédidi* (N. B. *Cré* upon *fa*, first *di* on *sol la), Quia fecit, Et tu puer, Illumináre, Glória* (N. B.);

b) for *Mediatio correpta: Deus Israël *, locútus sum *, éripe me *, propitiátio est *, in me est *, ex Ephrata *, Dómine David *, sol non uret te *;*

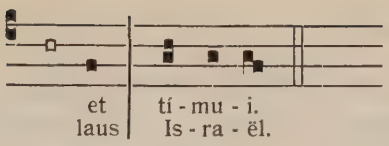
c) for final cadence with and without secondary syllable: *qui custódit eam. qui ædificant eam* (N. B. *fi* must be sung to the preparatory note *fa). panem dolóris. átriis tuis Jerúsalem. nómini Dómini. érigens páuperem.*



[1] This mediation, numbered in the old Tonalia mediation 2 for longer verses, has been in general use since the 16th century (*Cantorinus* p. 31); formerly the 6th tone had the same mediation as the 1st:

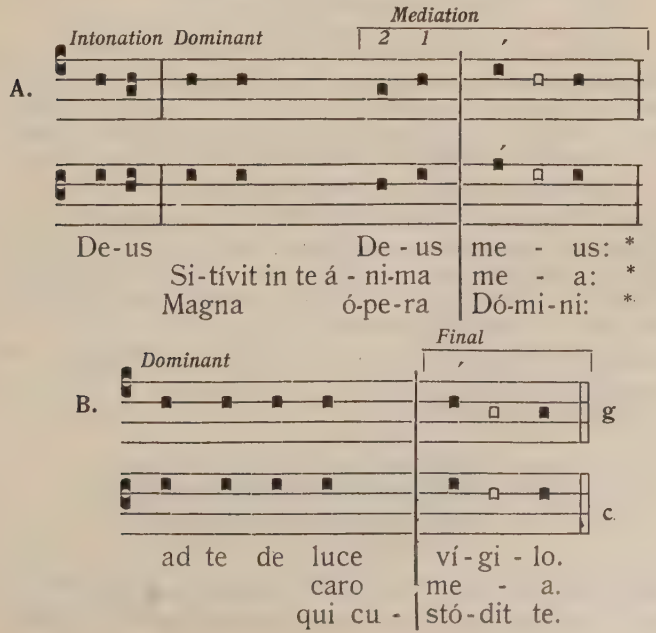


not, as so
often sung:

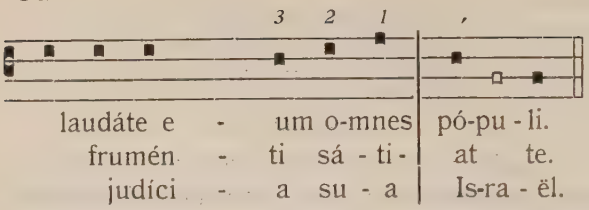


Tone 4.

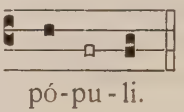
81. Intonation: 1 note and 1 inseparable *podatus,* Dominant *la* (or *re*) Mediation with 1 accented *si* and two preparation notes *sol* (2) and *la* (1) — or with one accented *mi* and two preparatory notes *do* (2) and re (1); (secondary syllable on *la* or *re*; or *Mediatio correpta*). Forms of Final 5: g, c, A, A*, E; g with 1 accented *la;* (secondary syllable on *sol*); — c with 1 accented *re;* (secondary syllable on *do*); — A and A* with 1 accented *do* and 3 preparatory notes *do* (3) *re* (2) *mi* (1); (secondary syllable on *la*); — E with 1 accented *clivis sol fa* and 3 preparatory notes *sol* (3) *la* (2) *si la* (1); (secondary syllable see p. 80 sq.).

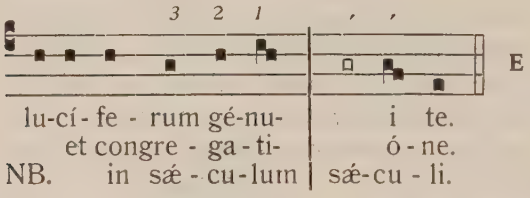


Other finals:



If the antiphon is marked A* either A or A* can be used.





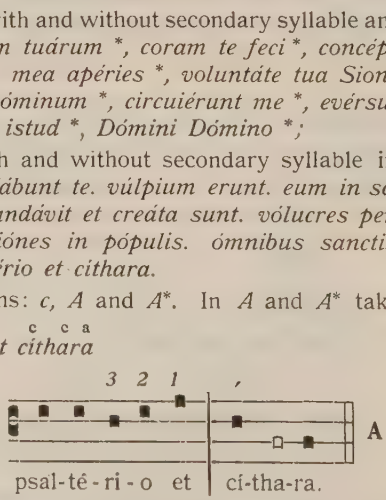
Exercises a) for the Intonation: same as for Tone 6;

b) for Mediation with and without secondary syllable and *Mediatio correpta: miseratiónum tuárum *, coram te feci *, concéptus sum *, gáudium et lætitiam *, mea apéries *, voluntáte tua Sion *, domus Aaron *, qui timent Dóminum *, circuiérunt me *, evérsus sum, ut cáderem *, factum est istud *, Dómini Dómino *;*

c) for Final with and without secondary syllable in form *g: et glóriam tuam. laudábunt te. vúlpium erunt. eum in sæcula. fílii hóminum Dómino. mandávit et creáta sunt. vólucres pennátæ. cubílibus suis. increpatiónes in pópulis. ómnibus sanctis ejus. in mánicis férreis. psaltério et cithara.*

Similarly for forms: *c, A* and *A**. In *A* and *A** take care not to sing: d c d e c c a *psalté-ri-o et cithara*

but:

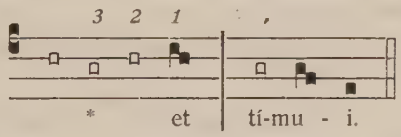


82. Note the following with regard to Final IV E: if the verbal accent occurs on the antepenultimate syllable

at the end of the verse *(sæculum, mea est)* the secondary syllable is then placed under the *clivis* (which otherwise is accented) and the verbal accent under an accented note which is inserted before the *clivis* on the pitch of its first note.[1] This rule holds good also for final I. D 2, the mediation of tone 3 and the solemn melody for the canticles in tones 1., 3., 6. and 7.

Exercises for this rule: *dormi-tet qui cu-stó-dit te. órdinem Melchísedech. confiténdum nómini Dómini. in médio tui Jerúsalem. a fácie tua fúgiam. sustínui te Dómine. apud eum redémptio. saturábo pánibus. quæritis mendácium. multiplicáti sunt. principáli confírma me. non delectáberis. Deus non despícies.*

Incomplete final cadence:



E.

Any psalm may now be practised in tones 2., 4., 6. and 8.

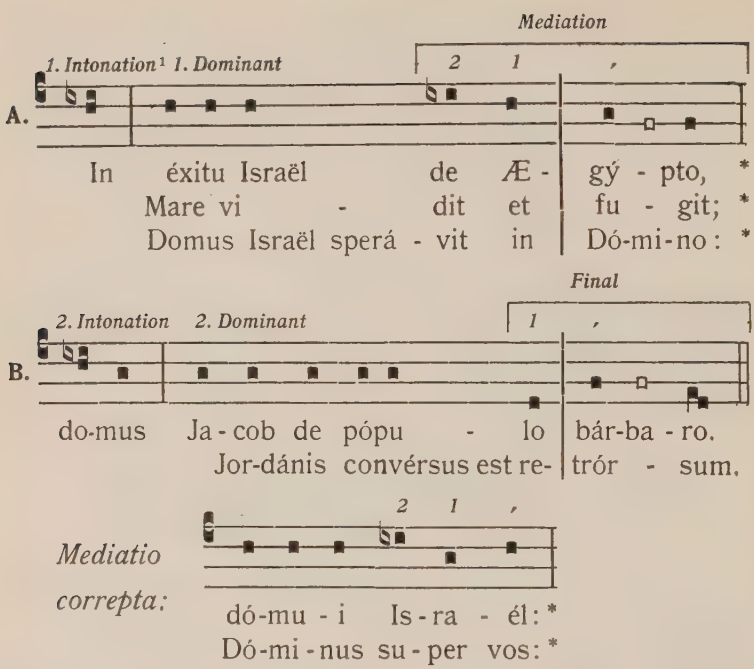
Psalm-tones occasionally used.

Tonus peregrinus.

83. 1. Intonation: 1 inseparable *podatus;* 1. Dominant *la*; Mediation with 1 accented *sol* and twofold preparation *sa* (2) and *la* (1); (secondary syllable on *fa;* or *Mediatio correpta*); 2. Intonation: 1 inseparable *podatus* and 1 note; 2. Dominant *sol;* one final with 1 accented *fa* and simple preparation note *re;* (secondary syllable on *fa*).

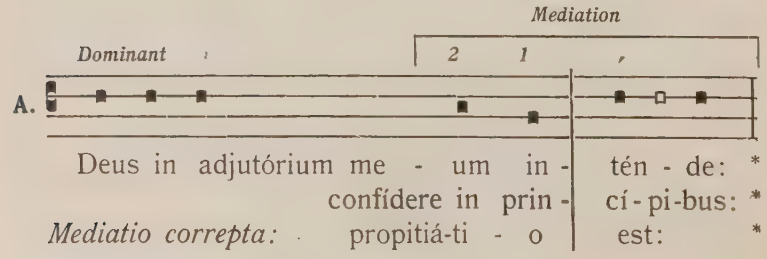
It is noteworthy that in this tone the first verse has an intonation in each part, and further that the second part of the verse always has a different Dominant to that of the first. It is thus really a foreign or strange tone *(peregrinus)*.

[1] In the simple and solemn Mediation of Tone 3 upon the pitch of the Dominant.

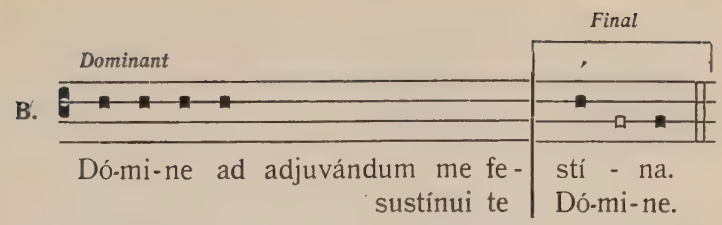

Mediation
1. Intonation[1] 1. Dominant
2 1 ,
A.
In éxitu Israël de Æ - gý - pto, *
Mare vi - dit et fu - git; *
Domus Israël sperá - vit in Dó-mi-no: *
Final
2. Intonation 2. Dominant
1 ,
B.
do-mus Ja-cob de pópu - lo bár-ba-ro.
Jor-dánis convérsus est re- trór - sum.
2 1 ,
Mediatio correpta:
dó-mu - i Is-ra - él: *
Dó-mi-nus su-per vos: *

Tonus in directum.

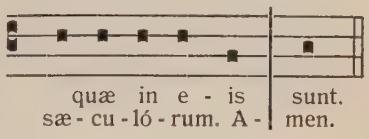
84. No intonation; Dominant *do;* Mediation with 1 accented *do* and two preparatory notes *si* (2) and *la* (1); (secondary syllable on *do;* or *Mediatio correpta*); one form of Final with 1 accented *do;* (secondary syllable on *la*).



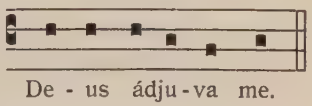
[1] The intonation is omitted in the second and following verses.



A monosyllable or the last syllable of an indeclinable Hebrew word occurring at the end of the verse may be sung a whole tone higher:

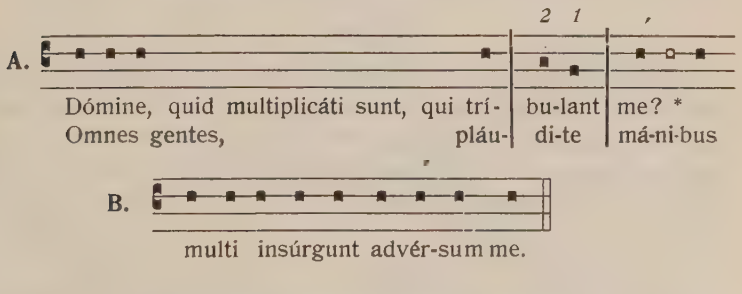


Should a dactyl precede the monosyllable it may be sung thus:



This psalm-tone is used for the psalm at the end of the Rogation Litanies.

In the monastic rite the psalms *Dómine quid multiplicáti sunt* at the beginning of Matins and *Deus misereátur* at the beginning of Lauds are sung to this tone: also the psalms for Grace after meals. The Final has no cadence and is only defined by a somewhat stronger accent and a ritardando. E. g.:

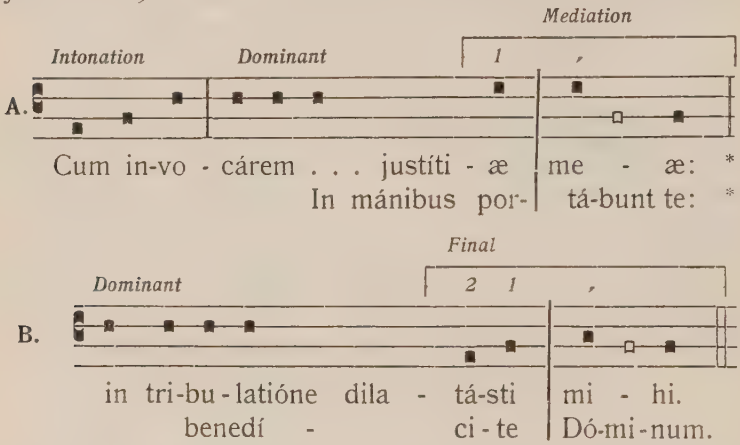


Psalm-tone for Easter week.

(Tonus ad libitum.)

85. In Compline on Holy Saturday and in the Little Hours of Easter Sunday and Easter week, which are sung without any antiphon, the psalms and *Nunc dimittis* may be sung to this tone.

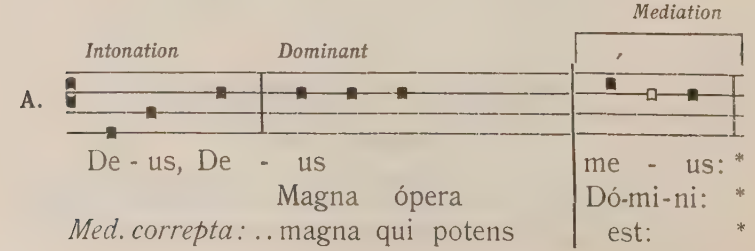
Intonation: 3 separate notes, Dominant *do,* Mediation with 1 accented note and 1 preparatory *re;* (secondary syllable on *la;* by way of exception no *Mediatio correpta);* one Final with 1 accented note *si* and two preparatory *sol* (2) and *la* (1); (secondary syllable on *la).*

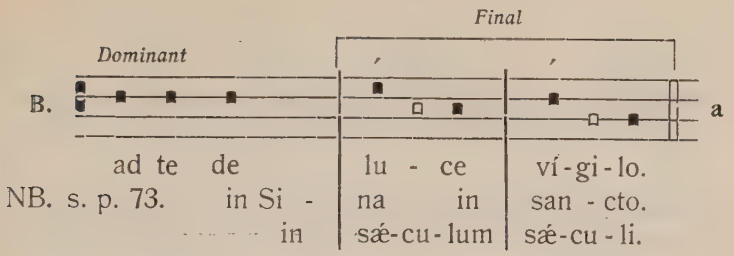


II. Psalm-tones with two accented notes or neums in one of the two cadences.

Tone 5.

86. Intonation: 3 separate notes; Dominant *do;* Mediation with 1 accented note *re;* (secondary syllable on *do;* or *Mediatio correpta*); one form of Final with 2 accented notes: *re,* (secondary syllable on *si*) and *do* (secondary syllable on *la*).





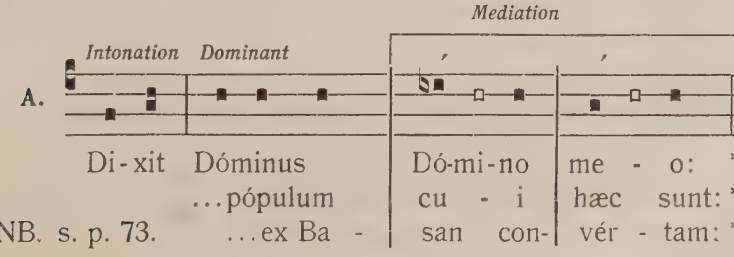
Exercises a) for Mediation: *cognovísti me *, meas de longe *, sciéntia tua ex me *, meas dilúculo *, tu illic es *, illuminābitur *, dedúcet me *, omnes scribéntur *, magnificátus es *, in occúlto *, Dómine óderam *, in me est *, et Fílio *;*

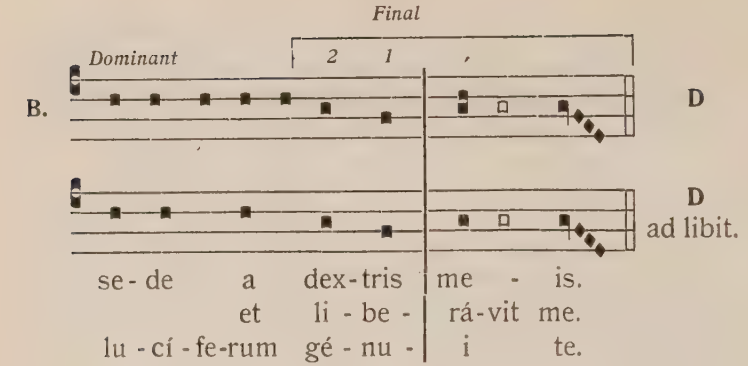
b) for Finals with and without secondary syllable *α)* after the last accented *do: resurrectiónem meam. fácie tua fúgiam. laudábile nomen Dómini. órdinem Melchisedech. lucíferum génui te. exaltábitur in glória. non commovébitur. véritas et judícium;*

β) after the accented *re* (last but one): *iræ suæ reges. in terra multórum. inimicórum tuórum. annuntiábit pópulo suo. miserátor et justus. non póterò ad eam. peccatórum períbit. cœlos glória ejus.*

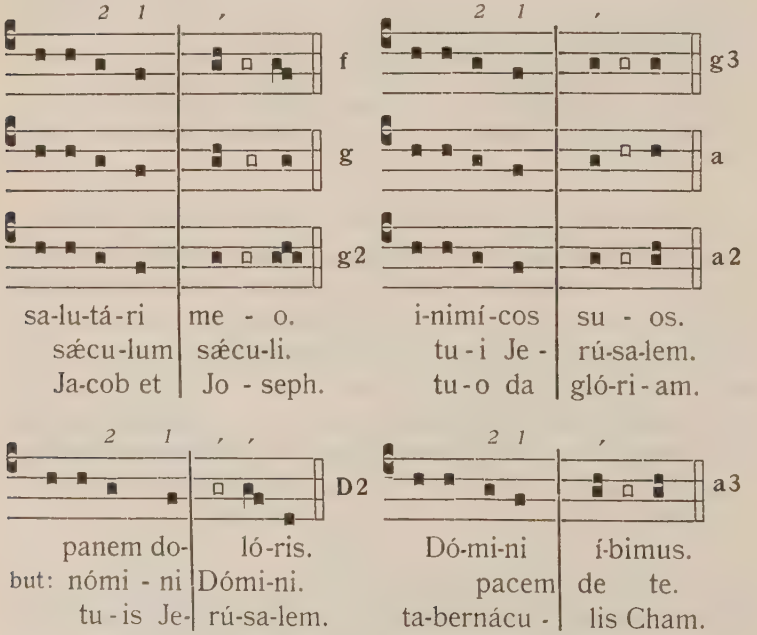
Tone 1.

87. Intonation: 1 note and one inseparable *podatus;* Dominant *la;* Mediation with 2 accented notes: *si* (secondary syllable on *la*) and *sol* (secondary syllable on *la*): number of finals 10: *D, D ad libitum* (may be taken instead of *D*) *f, g, g*2, *g*3, *a, a*2, *a*3, *D*2. All these (except *D*2 with the *anticipata*) have 1 accented *sol* or *sol la;* 2 preparation notes *sol* (2) and *fa* (1); (secondary syllable on *sol*).





Other Finals:



The rule given above for Final IV E of Tone 4 comes into force here for *D*2. If preferred *g* may be used instead of *g*2, and *a*2 instead of *a*3.

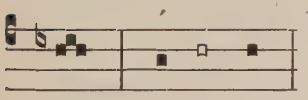
Exercises: a) for Mediation with and without secondary syllable *α)* after (last) accented *sol: ancíllæ suæ *, progénie in progénies *, ad patres nostros *, Dóminùs ex Sion ** (NB. no *Mediatio correpta!* Why?), *splendóribùs sanctórum *, omnes gentes Dóminus *, a terra ínopem *, eum cum princípibus *, stérilem in domo *, propter quod locútus sum *;*

β) after the accented (last but one) *sa: vias meas prævidisti *, ibo a spiritu tuo *, possedisti renes meos *, libro tuo omnes scribéntur *, amici tui Deus *, ódio óderam illos *, et scito cor meum *, iniquitátis in me est *;*

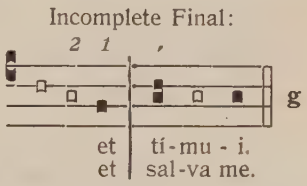
b) for the Final: *in via ætérna. sémitas meas. declináte a me. et adhuc sum tecum. in médio tui Jerúsalem. érigens páuperem. laudábile nomen Dómini.*

The different Finals should now be taken successively and particular attention paid to *D*2.

Incomplete Mediation:

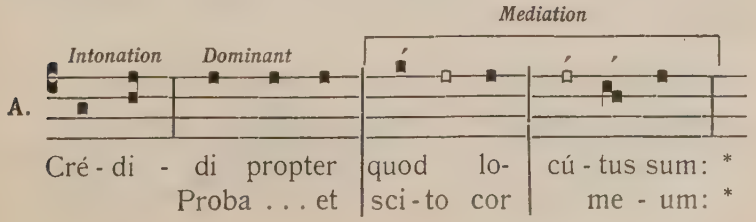


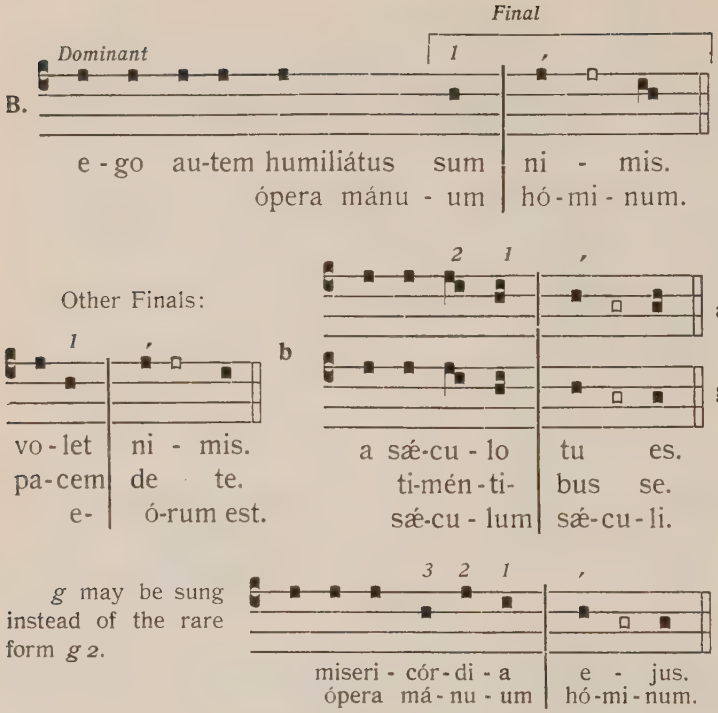
Incomplete Final:



Tone 3.

88. Intonation: 1 note and 1 inseparable *podatus,* Dominant *do;* Mediation with 2 accented notes: *re* (secondary syllable on *do*) and accented *clivis si la* (secondary syllable, *anticipata*). Number of Finals 5: *b, a, a*2, *g* and *g*2; *b* and *a* with 1 accented *do* (secondary syllable on *do*) and 1 preparation note *la* (1) — *a*2 and *g* with 1 accented *la* (secondary syllable on *sol*) and double preparation, *clivis do si* (2) and *podatus la si* (1); — *g*2 with 1 accented *la* (secondary syllable on *sol*) and 3 preparation notes, *la* (3) *do* (2) and *si* (1).



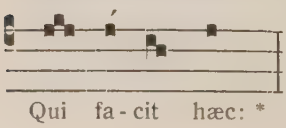

Final
Dominant
1
B.
a
e - go au-tem humiliátus sum | ni - mis.
ópera mánu - um | hó - mi - num.
Other Finals:
2 1
a2
1
b
g
vo - let | ni - mis.
pa-cem | de te.
e- | ó-rum est.
a sæ-cu - lo | tu es.
ti-mén-ti- | bus se.
sæ-cu - lum | sæ-cu - li.
g may be sung instead of the rare form g 2.
3 2 1
g 2
miseri - cór - di - a | e - jus.
ópera má - nu - um | hó - mi - num.

Exercises a) for Intonation: *Meménto Dómine. De profúndis. Dómine probásti. Crédidi. Laudáte púeri. Confitébor;*

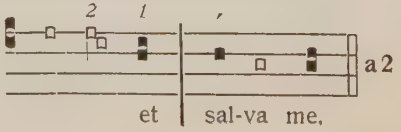
b) for Mediation with secondary syllables: *Meménto Dómine David* (no *Mediatio correpta!*) *, *jurávit Dómino *, somnum óculis meis *, invéniam locum Dómino* (NB!) *, *eam in Ephrata *, Dómine in réquiem tuam *, induántur justítiam *, eórum usque in sæculum *;*

c) for the Final: *mansuetúdinis ejus. Deo Jacob. saturábo pánibus. sæculum sæculi. exaltávit húmiles. ejus in sæcula. pópulo bárbaro. agni óvium. Dei Jacob. tuo da glóriam. mánuum hóminum.*

Incomplete Mediation:



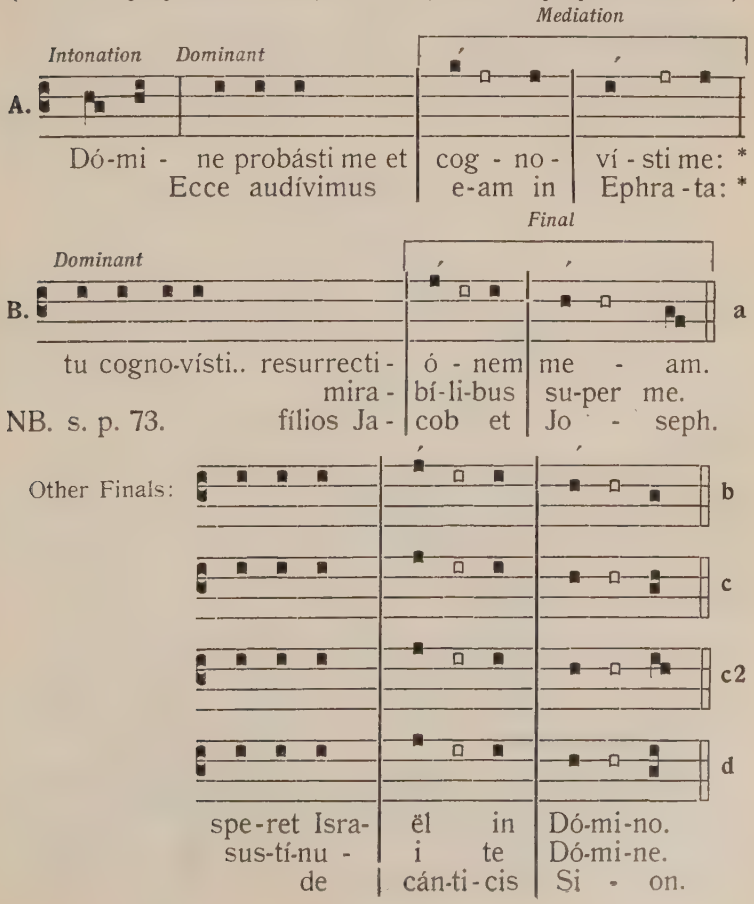
Incomplete Final:



III. One Psalm-tone with two accented notes in both cadences.

Tone 7.

89. Intonation: 2 inseparable neums: *clivis do si* and *podatus do re:* Dominant *re;* Mediation with 2 accented notes: *fa* (secondary syllable on *mi*) and *re* (secondary syllable on *mi*); number of Finals 5: *a, b, c, c2, d*; all with 2 accented notes: *mi* (secondary syllable on *re*) and *do* (secondary syllable on *do*).

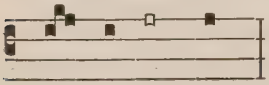

Mediation
Intonation
Dominant
A.
Dó-mi - ne probásti me et | cog - no - | ví - sti me: *
Ecce audívimus | e-am in | Ephra - ta: *
Final
Dominant
B.
a
tu cogno-vísti.. resurrecti - | ó - nem | me - am.
mira - | bí-li-bus | su-per me.
NB. s. p. 73.
fílios Ja - | cob et | Jo - seph.
Other Finals:
b
c
c2
d
spe-ret Isra- | ël in | Dó-mi-no.
sus-tí-nu - | i te | Dó-mi-ne.
de | cán-ti-cis | Si - on.

Exercises a) for Intonation: *Lætátus sum. Ad Dóminum. Crédidi* (NB!). *Beáti omnes. Confitébor. De profúndis;*

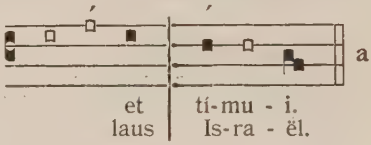
b) for the Mediation: *propter quòd locútus sum *, in excéssu meo *, retríbuam Dómino *, salutáris accípiam *, omni pópulo ejus *, ego servus tuus *, et còġnovísti me *, sciéntia tua èx me *, in cœlum tu illic es *, pennas meas dilúculo *;*

c) for the Final: *resurrectiónem meam. póterò ad eam* (NB!). *a fácie tua fúgiam. in deliciis meis. in inferióribus terræ. cognósce sémitas meas. in via ætérna.*

Incomplete Mediation:



Incomplete Final:



C. Rules for Intonation and Flexa.

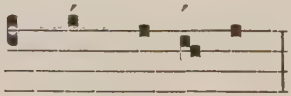
Intonation.

90. In every sung Office (even in ferial and Requiem Offices) the Intonation is used only for the first verse of the psalms and the canticles of the Old Testament, but in the canticles of the New Testament *(Benedíctus, Magnificat, Nunc dimíttis)* it is sung to every verse.

If the first half of the verse contains but 2 or 3 syllables the Intonation is omitted. Thus in the *Nunc dimíttis* the verse *Quod parásti* begins in Tone 8 straightway on the Dominant, in Tone 3 with the second last accent of the Mediation:

VIII.

III.



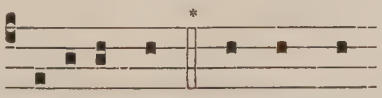
Similarly in the Office for the Dead at *Réquiem ætérnam* and *Et lux perpétua* at the end of the *Magnificat* and *Benedíctus* the Intonation is omitted at least when there is a Mediation with two accents, as in Tones 1., 3. and 7.

The last note of the antiphon often differs from the first note of the Intonation, as may be seen from the following table:

Last note of antiphon	1. Tone d	2. Tone d	3. Tone e	4. Tone e	5. Tone f	6. Tone f	7. Tone g	8. Tone g
First note of Intonation	f	c	g	a	f	f	c	g

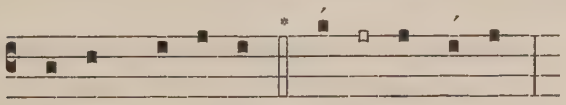
When two or more psalms, or parts of the same psalms are included under one antiphon without being separated by *Glória Patri,* then the Intonation is omitted at the beginning of the new psalm or part of the psalm; thus, for example, in Lauds psalm 66 follows after ps. 62 without any Intonation, and similarly with psalms 149 and 150 following ps. 148.[1] But in the Vespers for Easter Sunday every psalm must commence with the Intonation, although all five are included under one antiphon, because all close with *Glória Patri.*

When antiphon and psalm commence with the same words, the usual Intonation disappears in case the antiphon preceding the psalm is merely intoned (on semi-doubles and feasts of lower rank, and in the Little Hours). Thus in ferial vespers for Monday, after intoning *Lætátus sum* of the antiphon the psalm is immediately continued on the Dominant:



Læ-tá-tus sum * in his, quæ

and in the Sunday vespers the Mediation follows:



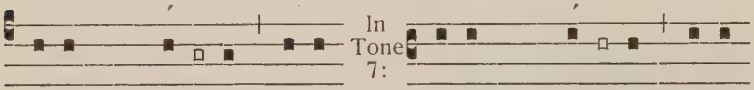
Di-xit Dó-mi-nus * Dó-mi-no me-o: *

If the antiphon consists of the first verse of the psalm as in the Office of the Dedication of a church: *Qui hábitat,* then the cantor, if the office is a double, prefixes the intonation to the second verse. But if *Allelúja* follows the antiphon, the first verse must be repeated with the intonation. *(Cantorinus* p. 4.)

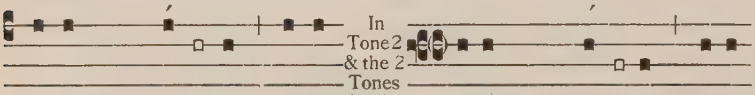
[1] This is no longer the case in the new Roman Breviary.

The Flexa.

91. If the first half of a verse is very long and is divided in the Antiphonale by a † then the Flexa (lowering of the tone) can be used, that is to say, the last syllable before this sign, or in case of a dactylic word the penultimate syllable also, is sung on a lower note; a whole tone lower in those modes which have a whole tone below their Dominant, viz: 1, 4, 6 and *Tonus peregrinus:*



a minor third lower in those modes with a semi-tone below their Dominant, 3, 5, 8:



After a short breath, the second part of the first half verse is immediately continued on the Dominant.

The *Flexa* occurs only in the first half of the verse, never in the second.

If a monosyllable or indeclinable Hebrew word comes before the † the flex is omitted, and merely a short pause observed. This pause may, in fact always be made, as the *Cantorinus* does not insist on the use of the *Flexa*. It is quite evident, however, that the use of the *Flexa* adds a pleasing variety to the psalmody and conduces to a uniform rendering.

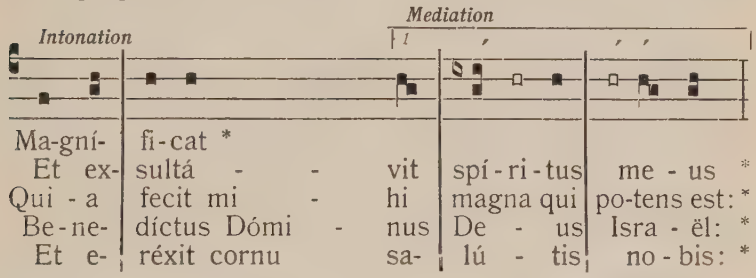
D. The Solemn Melody for Magnificat and Benedictus.

92. "In former times it was the custom to employ each day a solemn, that is, a more elaborate form of melody in each tone for the canticles of the Gospel, the *Magnificat* and *Benedictus*. But now-a-days, according to the most universally accepted custom it can be used at least on the greater feasts, i. e., feasts of the first and second class." *(Cantorinus* p. 4.)

The Intonation is the usual one; only Tone 7 has a special one; the second and eighth use in all the verses the ordinary simple form employed for the one word *Magnificat*. The second half of the verse is sung as usual.

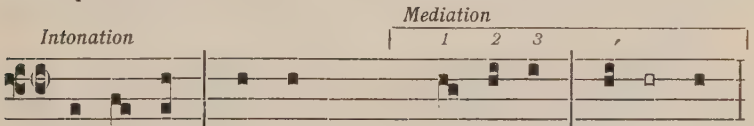
The Mediation has always a more elaborate melody; in Tones 2, 5, 7 and 8 it corresponds exactly with the psalm-tone used at the Introit. In Tones 1, 3, 6 and 7 the rule given on p. 80 comes into use. The *Mediatio correpta* never occurs.

First and Sixth Tones: 2 accented neums and simple preparation.



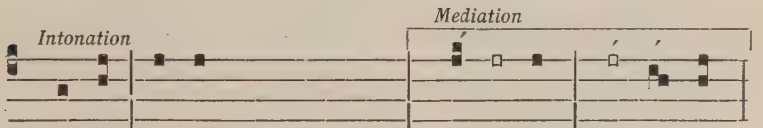
Ma-gní-	fi-cat *			
Et ex-	sultá - -	vit	spí-ri-tus	me - us *
Qui - a	fecit mi -	hi	magna qui	po-tens est: *
Be-ne-	díctus Dómi -	nus	De - us	Isra - ël: *
Et e-	réxit cornu	sa-	lú - tis	no-bis: *

Second and Eighth Tones: 1 accented note and triple preparation:



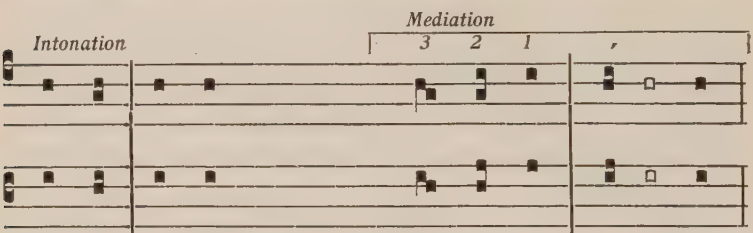
Magní - fi-	cat *			
Et ex-sul-	távit		spí - ri - tus	me - us *
Qui - a fe-	cit mihi		magna qui	po - tens est: *
Be-ne-dí-	ctus Dómi -	nus	De - us	Is-ra - ël: *
Et e - ré-	xit cornu		sa - lú - tis	no - bis: *

Third Tone: 2 accented neums, no preparation.



Magní -	fi - cat *		
Et ex-	sultávit	spí - ri - tus	me - us *
Be-ne-	díctus Dóminus	De - us	Is - ra - ël: *
Sa - lú -	tem ex ini-	mí - cis	no-stris, *
Gló - ri -	a	Pa-tri, et	Fí - li - o, *

Fourth Tone: 1 accented neum and triple preparation.



Ma-gní-	fi - cat *		
Et ex-	sultávit	spí - ri - tus	me - us *
Qui - a	fecit mihi	ma-gna qui	po - tens est: *
Be-ne-	díctus Dómi -	nus De - us	Is - ra - ël: *
Jus-ju-	rándum.. Abra -	ham pa - trem	no - strum, *

Fifth Tone: 1 accented note and one preparatory.

Ma-gní - fi -	cat *		
Et exsul-	távit spíri -	tus	me - us *
Be - ne-dí-	ctus Dóminus	De - us	Is - ra - ël: *
Sa - lú - tem	ex inimí -	cis	no - stris, *
Gló - ri - a	Patri,	et	Fí - li - o, *

Sixth Tone: same as the first.

Seventh Tone: 2 accented neums, no preparation.

Ma - gní -	fi - cat *		
Et ex-	sultávit	spí - ri - tus	me - us *
Qui - a	fecit mihi	magna qui	po - tens est: *
Be - ne-	díctus Dóminus	De - us	Is - ra - ël: *
Gló - ri -	a	Pa-tri, et	Fí - li - o, *

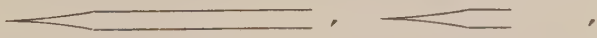
Eighth Tone: same as the second.

E. On Rendering the Psalms.

93. The good or bad rendering of the whole psalm depends very much upon the way in which it is intoned. It must therefore be intoned as clearly and distinctly as possible in tone, *tempo* and rhythm.

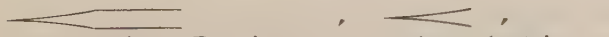
In order to ensure a uniform, rhythmically correct method of psalmody take care to mark the verbal accents well, and to pronounce the syllables distinctly with their full value, neither hurrying over the principal accents too quickly nor dwelling too long upon them. Always avoid a *staccato* which gives the same strength of tone to each syllable and makes a slight pause after each one. Do not forget to employ secondary accents whenever necessary: *in médio ìnimicórum tuórum.* A uniform pronunciation *(fílius, suávis,* trisyllabic, not half the choir pronouncing *filyus, swavis,* dissyllabic) is indispensable.

94. Important as the verbal accents are, still more important is their subordination to the musical accents of the cadences which indicate the climax of the psalmody.



Dixit Dóminus Dómino meo: sede a dextris meis.

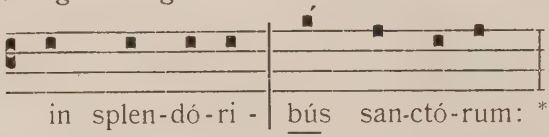
or if the cadence has two accents



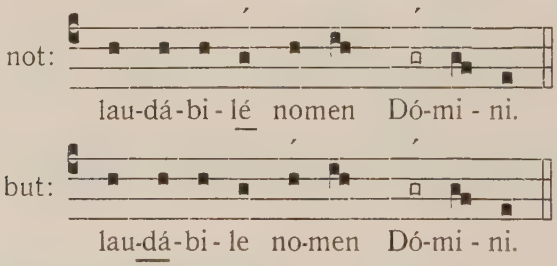
Dixit Dóminus Dómino meo: sede a dextris meis.

Hence it would be incongruous to give preponderance to any one of the other accents; this would spoil the form of the psalmody and open the way for individual caprice (one might accent thus: *Confitebor,* another *tibi,* a third *in toto* etc.). Equally incorrect would it be to lengthen a syllable: *in ˝die iræ suæ.*

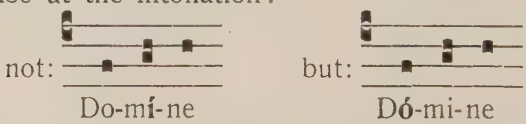
95. At the same time care should be taken to make the verbal and melodic accents coincide. It would be quite wrong to sing:



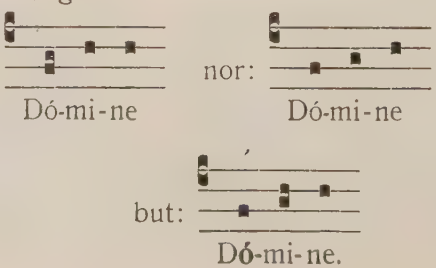
In such passages the preceding verbal accent splen-dó-(ribus) must clearly have a dynamic preponderance. And this holds good for similar cases in which the cadence begins from one to three syllables before the last accent. Thus:



So also at the intonation:

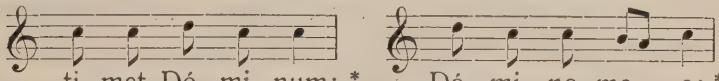


On the other hand beware of re-arranging the notes or dividing up a group for the sake of the verbal accent. Thus do not sing:



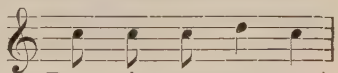
Such passages should be well practised until the choir is able to render the cadences fluently and with due regard to the verbal accent.

96. The last note is not to be cut off abruptly. Sing therefore thus:

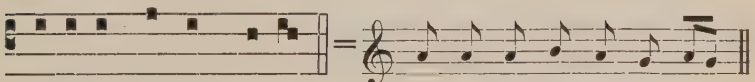


Nor does it sound at all well if the last syllable of a cadence is shouted out: *Dómino me-o.* A soft gentle dying away of the note is thus indispensable in plain chant.

If the cadence closes with a word accented on the penultimate syllable, then the last two syllables are both lengthened:

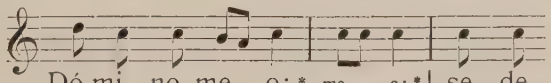


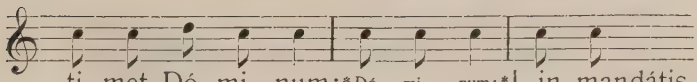
If the cadence closes with a neum of two notes, they are both lengthened:

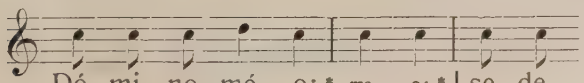


Avoid making this prolongation heavy and awkward.

97. After an asterisk a **pause** must be made equal in length to the last prolonged accent:







A similar pause is observed between the verses and before repeating the antiphon, unless a shorter pause should seem to be more preferable.

This prolongation and pause prevent overlapping, i. e., one choir starting its verse before the other choir has quite finished the previous verse. As a rule the *tempo* should be brisk, about M. M. = 140—150.

98. The remarks of St. Isidore of Seville (de Eccles. Officiis lib. II, cap. XII; Migne, P. L. 83, 792) on the Cantor are equally applicable at the present day to the rendering of the psalms:

"As regards voice and rendering, the cantor must comport himself in such way that he may move the hearts of the listeners by his quiet and pleasant delivery. His voice should not be rough, harsh or unpleasant, but rather melodious, sweet, fluent, decided and clear, in agreement with the sacred words. It should show no theatrical pathos, but rather strive, even in modulation, to depict the simplicity of Christian doctrine; it must betray no trace of worldly music, nor of dramatic art, but serve rather to move the hearers to contrition."

99. Questions: 1) Which are the component parts of a psalm melody?

2) What are the rules for the intonation?

3) Which psalm-tones have for intonation 3 separate notes, which 1 note and 1 *podatus,* and which 2 neums?

4) How may the psalm-tones be classified?

5) What are the rules for the cadences; in particular: a) for the accented notes, b) for secondary syllables, c) for the preparation of the cadence, d) for *Mediatio correpta?*

6) What are the rules governing the use of the *Flexa?*

7) What is peculiar to the solemn melody for *Magnificat* and *Benedictus?*

8) What are the general rules for the proper rendering of the psalms?

CHAPTER VIII.

The Antiphons.

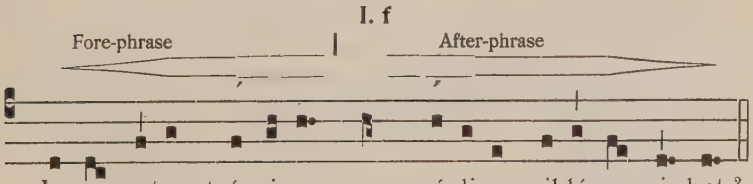
100. The antiphons are short refrains, mostly sentences taken from holy Scripture, giving as an introduction to the psalm the particular point for meditation which the Church considers appropriate to it.

The mode of the antiphon is always the same as the tone of the psalm connected therewith. It is remarkable that the *tristropha* is scarcely ever employed in the antiphons, the *pressus,* seldom.

One and the same melody is often used for different texts; in fact one can trace back the majority of the old antiphons to 47 such typical melodies, as Gevaert has shown in his *Mélopée antique,* pp. 227 *seq.* Hence even choirs that are not very well trained can sing them without much difficulty.

101. Divisions of the Antiphons.[1] For the effective rendering of the antiphons the division into fore and after-phrases is of importance. This is effected according to the structure of the melody (in the fore-phrase the melody ascends, in the after-phrase it descends), as well as according to the division indicated by the text itself.

a) Antiphons with two members:



Je-sus autem tránsi-ens per mé-di-um il-ló-rum i-bat.[2]

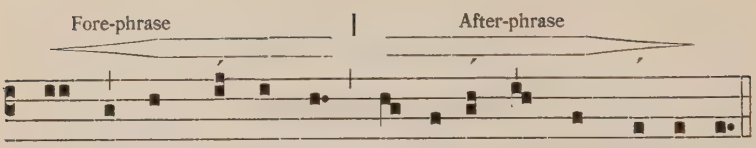
Antiphon for *Magnificat* on Monday in the 3rd week of Lent.

---

[1] Cf. *Pal. mus.* VII. pp. 268 sq.

[2] In this and the following examples only the more important accents are given. In studying them it would be well to determine also the other rhythmical accents according to the rules in Chap. IV.

VII. c

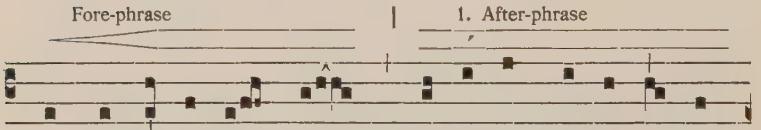


Sit no-men Dó-mi-ni be-ne-dí-ctum in sæ-cu-la.

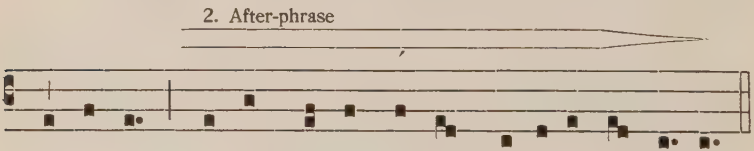
(Sunday Vespers, 4. Ant.)

b) Antiphons with three members:

III. a



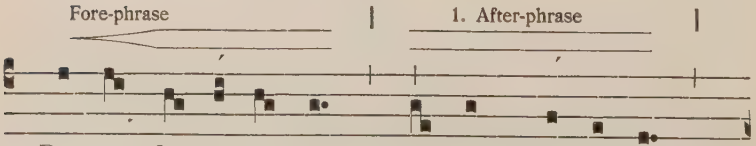
Et re-spi-ci-én-tes vi-dé-runt re-vo-lú-tum



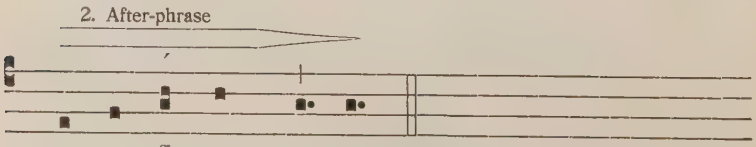
lá-pi-dem: e-rat quippe magnus valde, al-le-lú-ia.

(Easter, Magn.-Ant.)

VIII. c



Be-ne fun-dá-ta est do-mus Dó-mi-ni

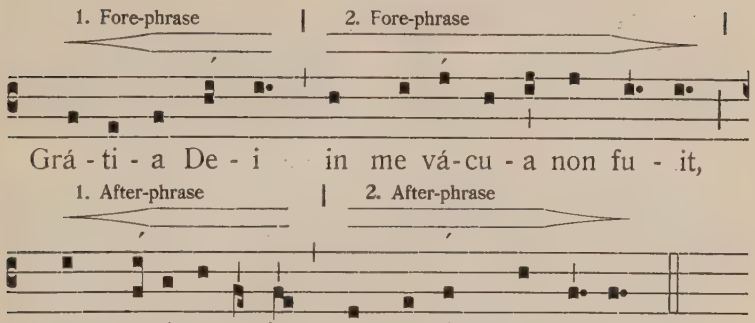


su-pra fir-mam pe-tram.

(Dedication of a church, 4. Vesp. Ant.)

c) Antiphons with four members:

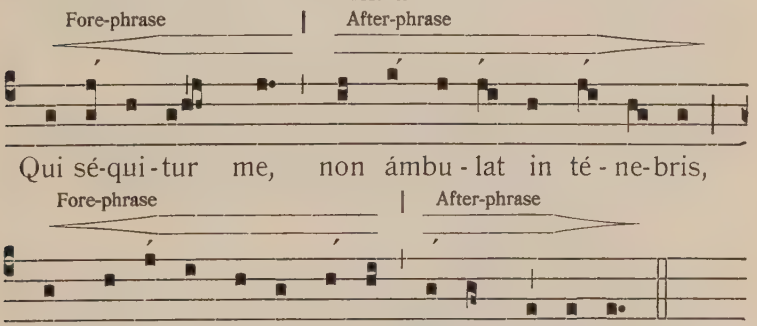
IV. A



3. Lauds Ant. on St. Paul's Conversion.

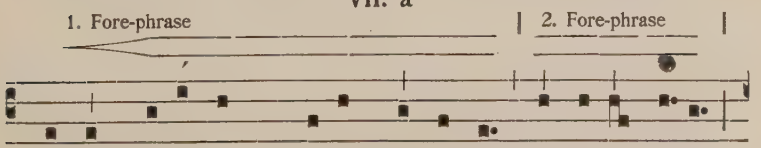
The above typical melody occurs about 80 times in the antiphons for Vespers and Lauds of Advent alone and in addition is frequently used at other times.[1]

III. a

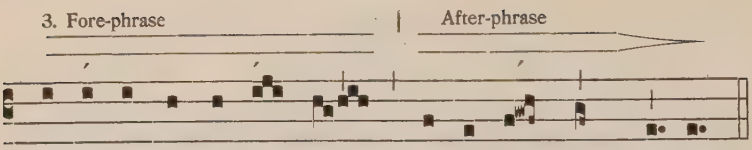


(Antiphon for Benedictus on the Saturday in the 4th week of Lent.)

VII. a



[1] Cf. Revue IV, 177 sq.; Rundschau IV, 51 sq.; Rassegna V, 183 sq.



mandá-vit in æ-tér-num te-stamén-tum su-um.

(2nd Antiph. of the 2nd Vespers for Christmas.)

Antiphons without distinct divisions are rare.

The longer Magnificat antiphons have sometimes several members (4—6) in different relations to each other. Compare antiphons of 2nd Vespers for Christmas, New Year, Epiphany, Ascension Day and so on.

102. As the members of many antiphons have an equal, or nearly equal number of notes, a beautiful proportion exists which should be made noticeable by the mode of rendering, i. e., length of pauses, degree of loudness of each of the members, proportionate *tempo*.

Sometimes the melodic proportion depends upon that of the number of syllables as in the following examples:[1]

Euge serve bone	6	Syllables,	8	Notes.
in modico fidelis	7	„	8	„
intra in gaudium	6	„	6	„
Domini tui	5	„	7	„
Tu es pastor ovium	7	Syllables,	9	Notes.
princeps Apostolorum	7	„	13	„
tibi traditæ sunt	6	„	8	„
claves regni cœlorum	7	„	12	„
Sacerdos et Pontifex	7	Syllables,	13	Notes.
et virtutum opifex	7	„	9	„
pastor bone in populo	8	„	13	„
ora pro nobis Dominum	8	„	12	„

Sometimes the melody extends its motives in order to lengthen a short division to suit the text and thus make the proportion symmetrical. Compare the antiphon *Bene omnia fecit,* the three members of which have 7, 7, 5 syllables, for which 11, 11, 9 notes are given. Notice especially *et mutos.*

103. The musical Expression of the Antiphons. Although many antiphons have only typical me-

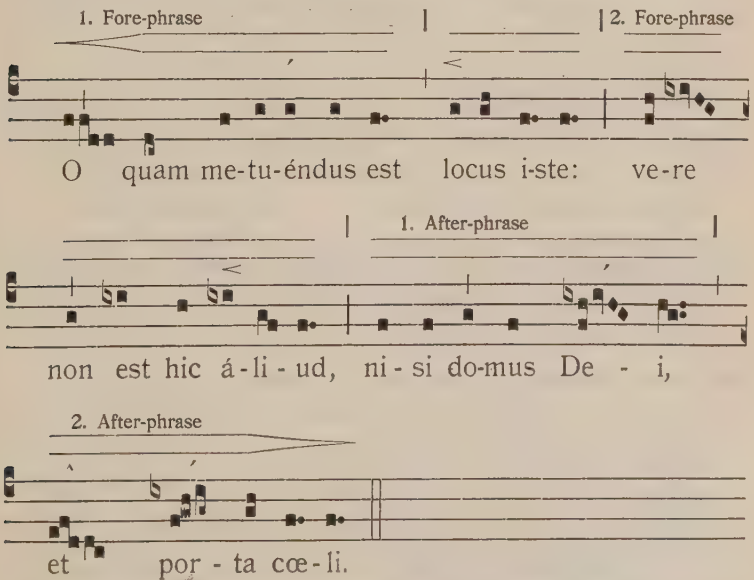
[1] Compare Pothier: *Mélod. Grégoriennes*, p. 169, and Gontier: *Méthode*, p. 108.

lodies, yet they all possess to an extent worth noticing musical characteristics that often enable them to express various sentiments with dramatic vividness.

1) The *Magnificat* antiphon for the 4th Sunday after Pentecost: Here the sad remembrance of the fruitless labours of the past night seems to influence the melody until the recognition of the Messias inspires the sudden resolve *(in verbo tuo)* to labour anew.

2) The striking way in which plain chant can express joy and sorrow may be gathered from the 2nd *Magnificat* antiphon for the Feast of the Nativity of St. John the Baptist *Puer qui.* Notice the melodic relation of the phrases *hic est enim* and *inter natos,* which are both only expansions of the motive over *Puer;* so also in the same way, *plus quam* and *(Jo)anne Baptista.* Other examples are the *Magnificat* antiphon for the 11th Sunday after Pentecost *Bene omnia,* and the Magnificat antiphon *Oppressit* on the Feast of the 7 Dolours.

In conclusion, one more example to show how the melody is able to bring before our minds the awe and wonder expressed in the words:


1. Fore-phrase
2. Fore-phrase
O quam me-tu-éndus est locus i-ste: ve-re
1. After-phrase
non est hic á-li-ud, ni-si do-mus De - i,
2. After-phrase
et por - ta cœ-li.

Magnificat antiphon for 2nd Vespers of the Dedication of a church.

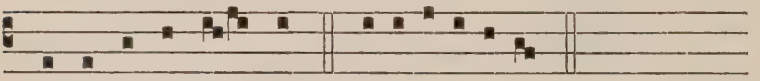
The antiphons beginning with "O" are usually written in Mode 2 when expressive of a petition (compare the great "O" antiphons before Christmas with their suppliant *Veni).* When written in Mode 6 they express wonder and admiration.

104. Antiphons and the forms for finals in psalmody. The initial melody of the antiphon has a formative influence upon the psalm cadence. And the different forms of final cadence in one and the same mode arise not merely from the necessities of modulation, but also from higher artistic requirements. The beginning of the antiphon and the final cadence of the psalm-tone exhibit 1) Contrary motion very frequently, — 2) Repetition, — 3) Simplification of a more developed motive — marked with 3.

The forms appear so simple that we must agree with the old theorists when they praise the beautiful connection,[1] the sweet and harmonious variety[2] of the links between the psalm and the beginning of the antiphon.[3]

1. Contrary motion:

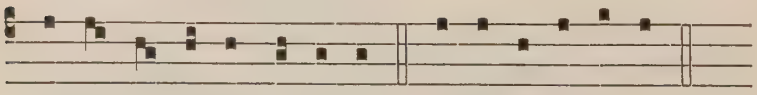
Magnificat Antiphon Jan. 25th **VII. a**



Va - de A - na - ní - a

In psalm-tone VII the cadence *c (b c)* is used when the antiphon begins with *d b;* but *c 2 (d c)* when it begins with *b c* or *c b c d.*

5th Vesper Antiphon March 25th **VIII. c**



Ec-ce an - cíl - la Dó - mi - ni

Benedictus Antiph. 2nd Sunday after Pentecost **III. g**

g a g a b b c *c c b a b a g*

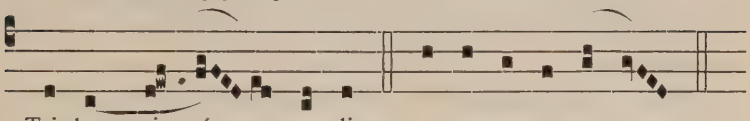
3rd Antiph. Vespers of the Circumcision **IV. E**

d e f g g *a g a b a g f e*

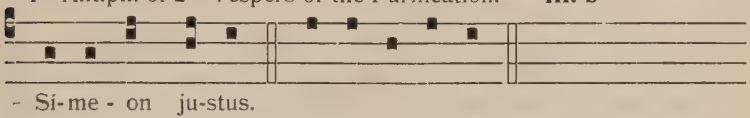
[1] Guido, Couss. Script. II, 80 b.
[2] Berno, Gerbert, Script. II, 77 a.
[3] Cf. Mathias, *Königshofen als Choralist,* p. 53 sq.

2. Repetition (and contrary motion):

2. Magn. Ant. Epiphany. **I. D**

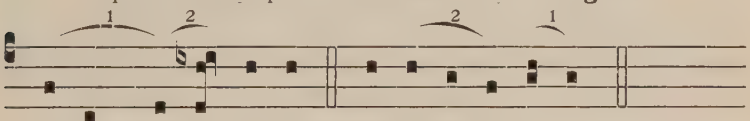


1st Antiph. of 2nd Vespers of the Purification. **III. b**

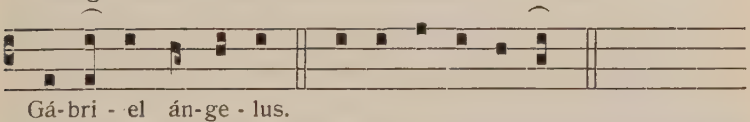


3. Simplification of a developed motive:

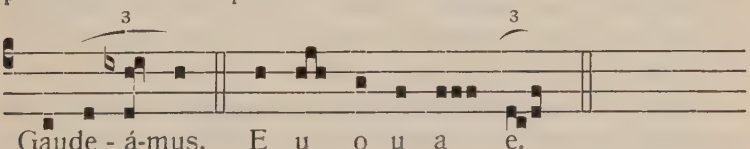
1st Antiph. of 2nd Vespers for Christmas. **I. g**



2. Magn. Ant. on the Annunciation. **VII. d**



With this compare the opening of the antiphon and final of the psalm on the Assumption.



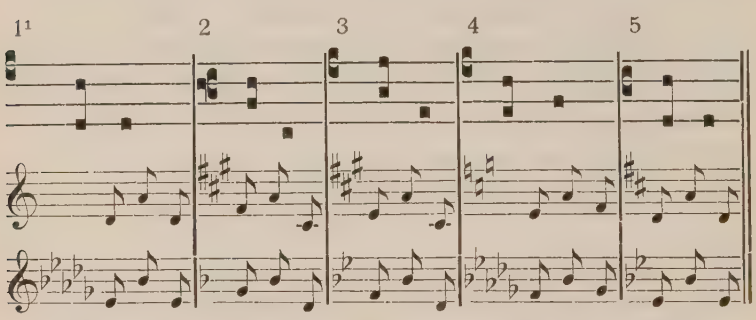
It is instructive to study the connection of all the cadences with the beginning of the antiphon.

105. On selecting the Pitch of the Dominant.

To secure uniformity in the psalmody and maintenance of the pitch it is advisable to intone antiphons and psalms in the different modes at one and the same absolute pitch (*a̅, b♭*, seldom *b♮*).

If, e. g., the first antiphon is in Mode 2., the next one in Mode 1., the others in Mode 4., keep to *a* or *b* ♭ as the common dominant, from which the cantor, if he has to intone without the organ, can easily strike the final and from this the initial note of the next antiphon.

This necessitates the following transpositions for the antiphons on *Corpus Christi:*



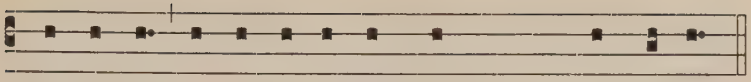
Exercise. In the 2nd Vespers of Christmas the first antiphon is in Mode 1 with *a* as dominant. In order to find the correct pitch for beginning the following antiphon, sing this note *a,* then set in its place at the same pitch the dominant *d* of the second antiphon, and, keeping in mind the new position of the intervals, sing downwards to the initial note of the antiphon thus: d c b a g. The third and fourth antiphons have the same dominant and thus present no difficulty. The dominant of the fourth antiphon is *d,* accordingly the dominant *c* of the fifth antiphon is set at the pitch of the *d,* and the initial note of the fifth antiphon *g* is reached in a similar manner.

106. On Doubles, Semi-doubles and Sundays at Matins, Lauds and Vespers as well as at Tierce before a pontifical High Mass, the priest or prelate intones *Deus in adjutórium* thus:

De-us in ad-ju-tó-ri-um me-um in-ténde.

[1] The two first notes give final and dominant of the particular tone, the third note the initial note of the antiphon.

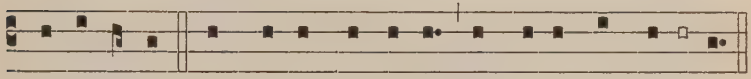
Choir:



Dó-mi-ne ad àd-ju-vándum me fe-stí-na.
Gló-ri-a Patri, et Fílio, | et Spirítu - i Sancto.
Sicut erat in princípio, et nunc, et semper, |
et in sæcula sæculó-rum. Amen.

At the end:

or



Al-le-lú-ja. Láus ti-bi Dó-mi-ne Rex æ-térnæ gló-ri-æ.

Laus tibi Dómine is sung from Septuagesima to Easter in place of *Allelúja.*

107. At the Little Hours throughout the year and at all offices on simple feasts and ferias:

De-us in ad-ju-tó-ri-um me-um in-tén-de.

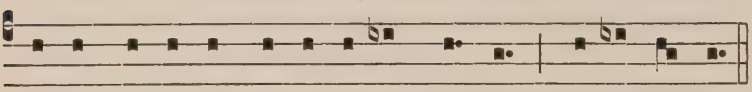
Dó-mi-ne | ad ad-ju-vándum me fe-stí-na.
Gló-ri-a Pa-tri, et Fí-li-o, | et Spirítu-i Sancto.
Sicut erat in princípio, et nunc, et semper, |
et in sæcula sæculó-rum. Amen.

Allelúja and *Laus tibi* as above.

108. On greater feasts the following form may be used if preferred:

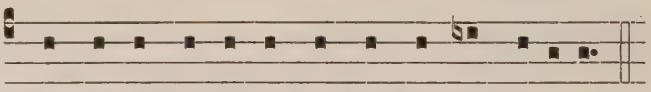
De-us in ad-ju-tó-ri-um me-um in-tén-de.

Dó-mi-ne | ad adju-vándum me fe-stí-na.
Gló-ri-a Pa-tri, et Fí-li-o,| et Spirí-tu-i San-cto.
Sic-ut e-rat in prin-cí-pi-o,| et nunc, et sem-per,



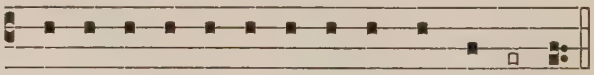
et in sæ-cu-la sæ-cu-ló-rum. A-men. Al-le-lú-ja.

or:



Laus ti-bi Dómi-ne rex æ-térnæ gló-ri-æ.

In the response to the Chapter the choir uses the same cadence as that sung by the priest:



Priest: ju-ste vi-vá-mus in hoc sæ-cu-lo.
Choir: De - o grá-ti-as.

CHAPTER IX.

The Hymns.

109. Hymns[1] are songs in praise of God and the saints, composed in verse, and consisting of several strophes sung by alternate choirs, concluding with the praise of the Blessed Trinity (doxology).

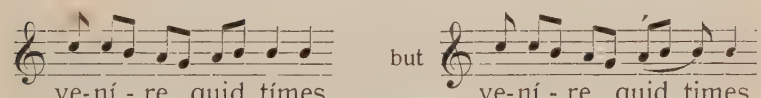
[1] On their historical development, authorship, metre, rhythm, and on the not altogether satisfactory revision under Urban VIII., and the literature of the hymns, see Blume, *der Cursus S. Benedicti und die liturg. Hymnen des 6.—9. Jahrh.* (Leipzig, Reisland, 1908). — Tribune 1899, Rassegna 1907 Col. 495 sq.; 1908, Col. 222 sq.; P. Bäumer O. S. B., *Geschichte des Breviers* (Freiburg, Herder 1893). French translation by Dom Biron (Paris, Letzouzy et Ané 1905). — Blume, *rhythm. Hymnen in metrischer Schmiede*, Stimmen aus Maria-Laach, 1910, 245 sq.

Hymns came to the West through St. Hilary of Poitiers († 366), and were much cultivated by St. Ambrose[1] († 397) and widely spread through the rule of St. Benedict († 543), who prescribed a special hymn for each hour *(Hora)* of the day.

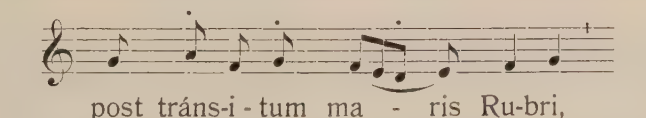
As regards musical rhythm hymns may be divided into 3 classes:

110. a) Hymns in which the rhythm of the measure of the verse (metrical accent) determines the rhythm of the chant.

In more elaborate melodies the rhythm is arranged in accordance with the rules in Chap. IV, but in such manner that the metrical accent always retains its importance. Thus the following passage of the hymn *Crudélis Heródes* would not be sung in accordance with p. 39:

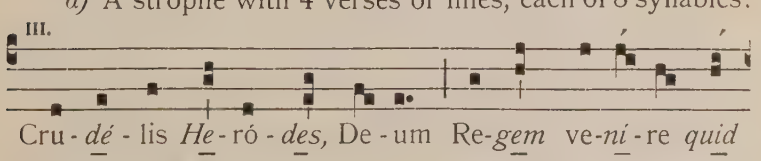


and in the hymn *Ad régias agni dapes* not according to p. 34:

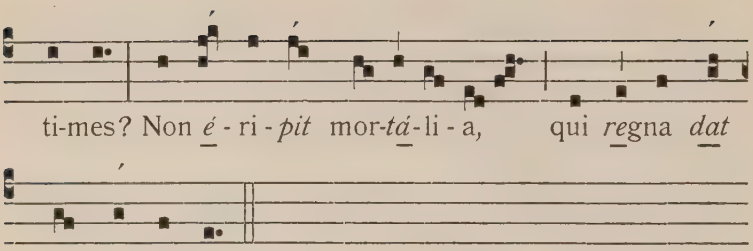


To this class belong I. Hymns in Iambic measure *(Iambus = ⏑ –)*;

a) A strophe with 4 verses or lines, each of 8 syllables:



[1] Cf. Dreves, Aurelius Ambrosius (Freiburg, Herder 1895).



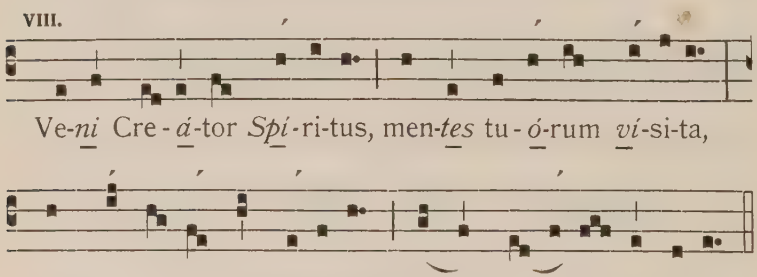
(Epiphany.)

The principal accents in each line are on the second and sixth syllable (those underlined).

The pauses after the first and third lines should be quite short.

Notice in this hymn and in the following one, *Veni Creator,* the upward movement from the first to the third line.

VIII.



(Pentecost.)

As regards their melody the four lines of a strophe may stand in the following relation to each other:

A B A B *(Lucis Creator óptime,* Sunday Vespers),
A B C A *(Jesu Redémptor ómnium,* Vespers for Christmas),
A A C A *(Jam sol recédit,* Vespers for Trinity Sunday),
A B C D *(Placáre Christe sérvulis,* Vespers for All Saints).

There is sometimes a slight variation when the melody is repeated.

β) A strophe with 4 lines of 12 syllables each:

Decóra lux æternitátis, auream.

(Feast of SS. Peter and Paul.)

II. Hymns in Trochaic measure *(trochæus* = ´ ˘): Pánge língua gloriósi.

(Hymn at the Adoration of the Cross.)

The *Stabat Mater* and *Ave maris stella* are also in trochaic measure.

111. b. Hymns in which the verbal accent preponderates and the metrical accent makes itself noticeable only in certain places (particularly in the fourth line and when a line closes with a word accented on the penultimate).

To these belong hymns in the Asclepiadic measure. The strophe consists of four lines, the first three of which have the following metre:

Te Joseph celebrent agmina cœlitum;

The fourth line has: Casto fœdere Virgini.

The rhythm of this fourth line is maintained in the melody.

112. c) Hymns in which the verbal accent only is regarded.

The rhythm of measured time is of course to be avoided. To this class belong hymns in the Sapphic measure, which consists of four lines, of which the first three have this metre:

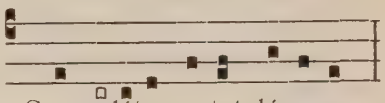
Iste Confessor Domini colentes

The fourth: Scandere sedes.

In the Calendar the abbreviations mut. 3. Vers, or m. t. v., or M. S. indicate that in the first strophe of this hymn *suprémos laudis honóres* is sung instead of *beátas scándere sedes.*

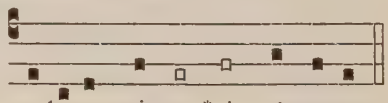
113. "Secondary syllables" in the hymns. If there occurs in any line a syllable in excess of the usual number in the metre (such syllables are printed in italics

in the Antiphonale) — it must nevertheless be sung (thus elision is no longer permissible), and on the pitch of the following note if in the Antiphonale a hyphen precedes the syllable thus: Spe-*cu*látor astat désuper, which is sung:



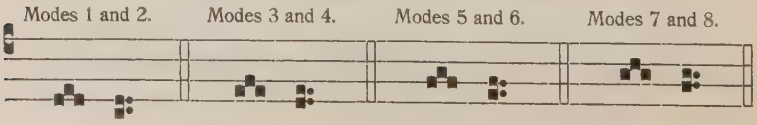
But if there be no hyphen or similar mark, the syllable is sung on the pitch of the preceding note, e. g.: Ut stirp*e* ab una pródita, must be sung thus:

If a neum of two or more notes precedes or follows such a "secondary syllable" it is oftentimes broken up, and an asterisk in the Antiphonale calls attention to this; for example, the *Podatus* found in the melody is broken up at the asterisk in "a luce prim*a* * *i*n vésperum" thus:



In hymns which are set fully to the music the note is always placed over these secondary syllables. But when only the first verse is set then the secondary syllables which may occur therein do not receive their own special note lest confusion be caused in the other verses; they must, however, be sung on the pitch of the following note when preceded by a hyphen, otherwise on the pitch of the preceding note.

114. The *Amen* at the end of the Hymn is as follows, according to the mode of the hymn:



The *Torculus* is sung in the tempo of the whole melody, and the *Podatus* with a sustained final.

For liturgical rules as to the Hymns see p. 64 *b)*. The last strophe is sometimes sung with a different text (another Doxology) according to the season.

115. Regulations concerning the melodies given in the Antiphonale.

a) The Hymns for Matins, Lauds and Vespers are to be sung according to the tones assigned. If several optional tunes are given, one of them must be used. But this is not so in the time from Christmas to the Epiphany, and from Easter to Pentecost, when all hymns of the same measure, even on Saints days must be sung to the tone prescribed for the season unless another is assigned.

b) The Hymns for the Little Hours, Prime, Tierce, Sext, None and Compline are sung throughout the year (per annum) to one of the usual tones given in the Psaltery which correspond to the character of the day or feast; this unless another be assigned.

Yet the seasons of Advent, Christmas, Lent, Passiontide and Easter are regarded in such wise that the hymns for the Hours must be sung according to the melodies prescribed expressly for those seasons, and this holds good even for those feasts of Saints which occur, unless another melody is set down.

(But on feasts of the first and second class during Advent and Lent the tone given in the Psaltery for greater feasts *[festa majora]* may also be used at Prime, Tierce, Sext and None.)

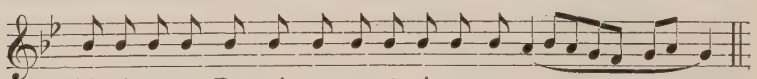
c) There is a special melody assigned for the Hours and Compline on feasts which have their own doxology proper. And unless otherwise directed, if the feast has an octave then that melody must used throughout the whole octave for those Hours, even on the feasts of other Saints which may occur within the octave.

In Matins, Lauds and Vespers of such feasts occurring within an octave, the usual melody is taken, even when the doxology varies.

116. Recitation. According to liturgical rule those strophes of the hymn which are not sung should be recited. As regards hymns under *a)* the recitation should be entirely according to the measure of the verse, but the syllables with the metrical accent are not lengthened contrary to the classical metre. Hymns under *b)* are

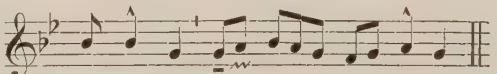
usually recited as if the dactyl rhythm (– ⏑ ⏑) is repeated four times in each of the first three lines, and the fourth line only is recited according to the metrical accent. The recitation of hymns under *c)* is influenced merely by the verbal accent.

117. To the hymn are appended Versicle and Response. In Matins, also in Lauds and Vespers after the hymn, and in the little Hours after the short responsory *(responsórium breve)* they are set to the following elaborate melody:



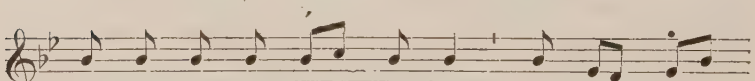
℣. Di-ri-gá-tur Dó-mi-ne o-rá-ti-o me-a.
℟. Sic-ut incénsum in conspéctu tu-o.

or:



me - a.
tu - o.

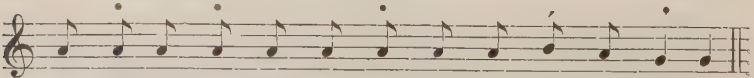
On great feasts at Vespers thus:



℣. No - tum fe - cit Dó - mi - nus, al - le - lú -
℟. Sa - lu - tá - re su - - um, al - le - lú -

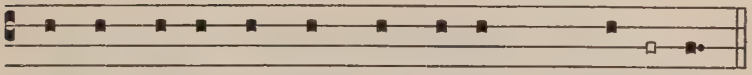
ja.
ja.

In the Office for the Dead and in Matins on the last three days of Holy Week:



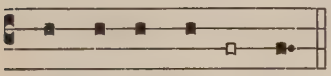
℣. Au - dí - vi vo - cem de cœ - lo di - cén - tem mi - hi.
℟. Beá - ti mór - tu - i qui in Dómino mo - ri - úntur.

118. All other versicles (except those mentioned above) are chanted to the simple melody *(Tonus simplex):*



℣. O - ra pro no - bis san - cta De - i Gé - ni-trix.
℟. Ut digni èfficiámur pròmissiónibus Chri - sti.
and so always: al-le - lú - ja.

A versicle ending with a monosyllable or indeclinable Hebrew word may be sung with the ordinary close, or as here given in the second place (cf. p. 71).



man-dá-vit de te.
su-per nos.
Je - rú-sa - lem.

or:

man-dá-vit de te.
su - per nos.
Je - rú - sa - lem.

If the monosyllable is preceded by a word accented on the antepenultimate the close may be sung thus:

præ-vé-ni - et te.
pró-te-ge nos.
lí-be-ra me.

In case the versicle is longer, as in the *preces* after *Pretiosa* in Prime, or after the Litanies of the Saints, then the *Flexa* † and the *Metrum* * may be used just as in the *Flexa* and mediation of the *Tonus in directum* (see p. 82 sq. and p. 92).

Dóminus vobiscum and *Et cum spíritu tuo* before and after the prayer are always sung on a monotone, unless use is made of the *Tonus antiquus ad libitum.*

CHAPTER X.

The Ordinary Mass Chants.

The *Graduale* contains these Chants arranged in order according to the rank of the feasts. Still there is no obligation to follow this order, except on ferias (e. g. on Ash Wednesday). Moreover there is entire liberty not only as regards the whole Mass, but also the separate parts, so that, for instance, it is permissible to take the *Kyrie* from Mass 2, *Gloria* from Mass 4, *Sanctus* and *Benedictus* from Mass 3, and the *Agnus Dei* from the chants *ad libitum*.

Scarcely one of these chants can be proved to have originated before the 10th century; and with the exception in some cases of the *Kyrie* and *Gloria,* the various divisions of a Mass have no modal relation to each other.

a) Kyrie eleison.

119. The *Kýrie eléison* is sung after the Introit.

In former times it was probably the beginning of a litany sung before High Mass, as on Holy Saturday and Whitsun Eve. Since the 9th century each invocation is repeated thrice in honour of the most Holy Trinity.

The last *Kyrie* is divided into two or three parts by one or two asterisks. If there are but two parts, as shown by one asterisk, the first part is sung by the cantors, or by the first choir, and the second part by the full choir. If, however, there are three parts, as in Mass 2, the cantors or first choir sing as far as the single asterisk, the second choir sing the second part (which is a melodic repetition of the first part) as far as the double asterisk, and the combined choirs sing the concluding part. Where there are five divisions (as in *Kyrie I. ad libitum)* the choirs sing them alternately in similar fashion. (Rubrics of the Vatican Gradual.)

120. If the *Kyrie* is sung nine times it should be rendered by two choirs in this way:

First choir	Second choir
1st Kyrie	2nd Kyrie
3rd Kyrie	1st Christe
2nd Christe	3rd Christe
1st Kyrie	2nd Kyrie

3rd Kyrie both choirs together (at least for *eleison).*

If it cannot be sung nine times, the portions assigned above to the second choir may be recited (see p. 65 sq.). This is desirable in the case of weaker choirs especially for Kyries in form VII.

Construction of the Melodies. There is a considerable variety in the structure of the melodies. The 3 Kyries, 3 Christes, 3 Kyries may be set out in relation to each other thus:

Form	Kyrie	Christe	Kyrie
I	a a a	b b b	a a a
II	a a a	b b b	a a ab or ac[1]
III	a a a	b b b	a a c
IV	a a a	b b b	c c c[2]
V	a b a	c d c	e f g
VI	a b a	c db c	e f e
VII	a b a	c d c	e f g
VIII	a b a	c a c	d e d
IX	a b a	c d c	e f e

The nine-fold *eleison* is exactly the same in most Masses; in some, two or three melodies are used, seldom six.

In some Masses the melody for *Christe* is sweet and tranquil, whilst in others it is the exact point where the climax of the development of the melody is reached.

---

[1] ab in *Kyrie* 12, ac in *Kyrie* 11, where the melody of the *Christe* is repeated a fifth below.

[2] The last *Kyrie* repeats a motive of *Kyrie* c, and in execution must be marked by a *crescendo.*

Table.

Mass	Century of origin[1]	Form	Cantus ad libitum	Century of origin	Form
1.	10	IV	1.	10	VIII
2.	10	IV	2.	11	IX
3.	11	VI	3.	11	IX
4.	10	IV	4.	11	IX
5.	13	I	5.	10	IX
6.	10	VI	6.	10	IX
7.	10	(IV)	7.	11	IV
8.	15—16	IV	8.	13	IV
9.	12	V	9.	11	IV
10.	11	V	10.	10?	II
11.	(10) 14—16[2]	II	11.	10	IV
12.	12	II			
13.	11	IV			
14.	10	IV			
15.	11—13	VII			
16.	11—13	III			
17.	(10) 15—17[2]	IV			
18.	11	III			

A special predilection is shown for Form IV. In Masses 2, 7, 13, 14, 17 there is a marked upward tendency from the first melody to the last. The same theme forms the foundation of *Kyrie* 15, 16, 18. And *Kyrie* 9 and 10, 11 and 10 *ad libitum,* 17 and 10 *ad libitum,* have the same relation to each other as a developed from has to the simple or simplified form.

In most of the Masses the melody of the *Ite (Benedicámus)* agrees with that of the first *Kyrie.*

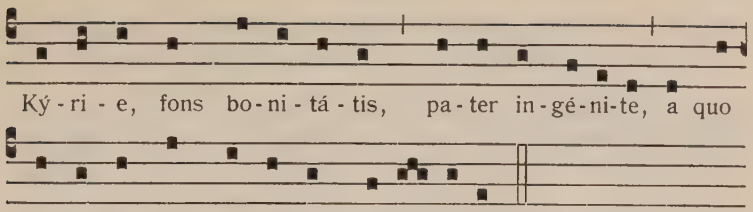
121. Nearly all the *Kyries* have certain names from the *Tropus*[3] (trope) which was set to the melody. A trope consisted of one or more verses sung either before or after the liturgical text (Introit, Offertory, Communion) or inserted in the piece *(Kyrie, Gloria, Sanctus, Agnus, Ite).* Thus the cantors sang between *Kyrie* and *eleison* (Mass 2):

---

[1] These as well as the following dates are taken from the Gradual with rhythmic signs of the Solesmes Benedictines (Desclée 1908).

[2] This *Kyrie* can indeed be proved to date from the 10th century, but the Vatican reading is of later origin.

[3] Cf. Rassegna 1904, Nr. 11 und 12 — Kienle: Ch. S. 119 — Reiners: *die Tropen, Prosen und Präfationsgesänge* (Luxemburg, Hary 1884) — especially Gautier: *les Tropes* (Paris, Palmé-Picard 1886) and Frere: *the Winchester Troper* (London, Harrison 1894) with splendid facsimiles. — Gerbert, *de cantu* I, 340 ff.



The choir repeated the melody without the trope from the *e* of *Kyrie.*

Tutilo of St. Gall was the author of many tropes.

With the exception of the *Credo* tropes were used with all the Mass chants.

b) Gloria.

122. This is intoned by the priest on the appointed days, after the *Kýrie eléison.*

This hymn (song of the angels, also "greater doxology" = praise of the Blessed Trinity, in contradistinction to the "lesser doxology", the *Gloria Patri* at the end of psalms) probably came in the fifth century from the Greek Church to Rome where it was originally sung only at Christmas. Pope Symmachus († 514) extended the use thereof to feasts of our Lord and of the martyrs, but only for the Pope's Mass. Up to the ninth century priests were allowed to sing it only at Easter. Since the eleventh century it has been in general use.[1]

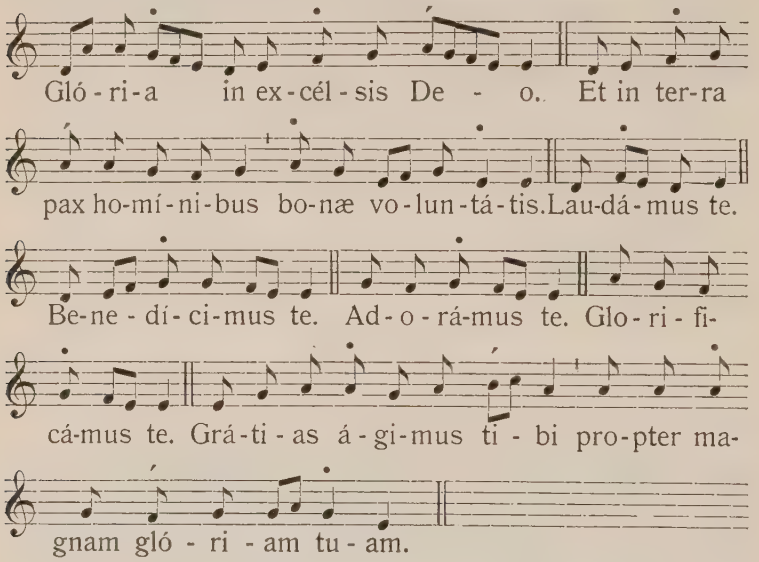
Assignable date of the *Gloria* melodies (first number denotes the Mass, the second number the century):

1 = 10; 2 = 13; 3 = 11; 4 = 10; 5 = 12;
6 = 10; 7 = 12; 8 = 16; 9 = 11; 10 = 15;
11 = 10; 12 = 12; 13 = 12; 14 = 10; 15 = 10;

123. Most of the melodies of the *Gloria* can be divided into four parts: (1) to *gloriam tuam,* (2) from *Domine Deus — Filius Patris,* (3) from *qui tollis — miserere nobis,* (4) from *quoniam — Amen.* Each part has a different characteristic (cf. Masses 3, 4, 12, 14). In each part the

[1] Cf. Stimmen aus Maria-Laach 1907, II, 43 sqq.: *der Engelhymnus Gloria, sein Ursprung und seine Entwicklung.* — Kirchenm. Jahrb. 1908, 147 sqq. — Wagner, *Ursprung* 3rd Edit. 76 sqq.

phrases are very closely connected and they usually have an upward tendency, e. g., *Gloria* 12, first part.

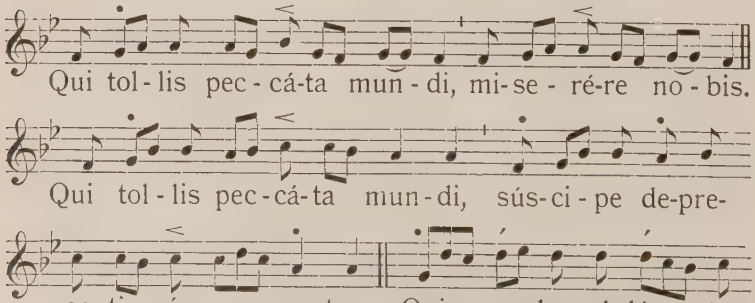

Gló - ri - a in ex - cél - sis De - o. Et in ter - ra
pax ho - mí - ni - bus bo - næ vo - lun - tá - tis. Lau - dá - mus te.
Be - ne - dí - ci - mus te. Ad - o - rá - mus te. Glo - ri - fi -
cá - mus te. Grá - ti - as á - gi - mus ti - bi pro - pter ma -
gnam gló - ri - am tu - am.

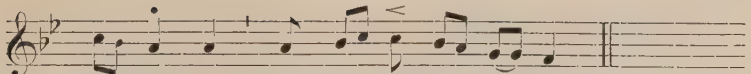
The same in Masses 1, 2, 3, (4), 6, 9.

Of course the whole effect would be spoiled by too long a pause between the sentences.

For the development of the second part from *Domine Deus — Filius Patris* compare *Gloria* 4, 3, 6, 7, 12, 13.

Development of the third part in *Gloria* 1.



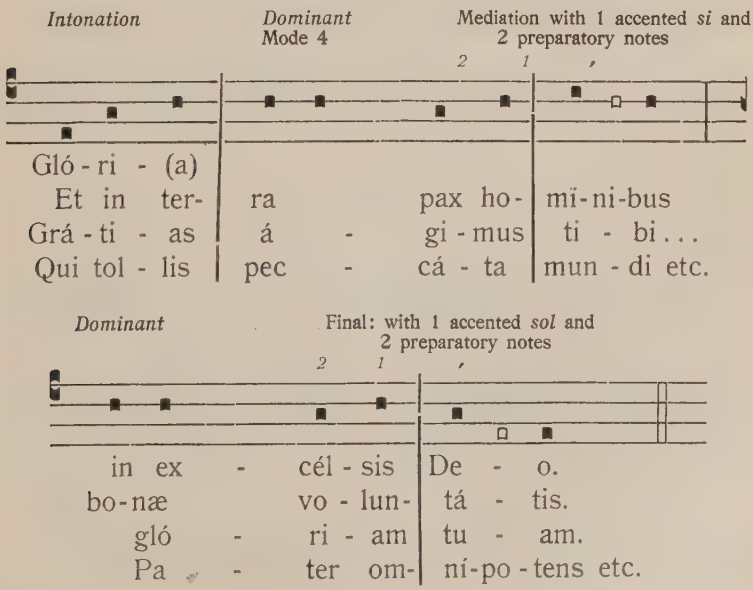


The same in Masses (2), 3, (4), 6, 9, 10, 14.

For the development of the fourth part from *Quoniam tu — Amen* compare *Gloria* 1, 4, 6, 7, 9, (10), 13.

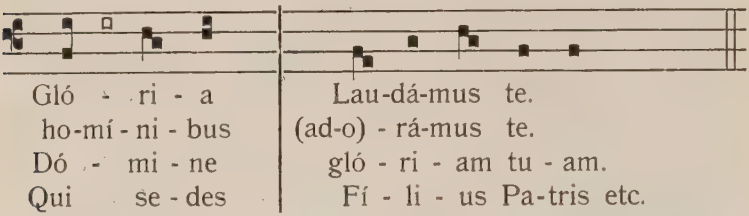
In some cases owing to the construction of the melody a somewhat different division should be made. Thus in the *Gloria* of Masses 2, 6, 13 the first part finishes after *Glorificamus te.* In Masses 2, 3, 12, (14) the culminating point of the music is before *Cum Sancto Spiritu.* The concluding sentence therefore must be commenced *largo* and well delivered with a good, full tone of voice.

In Mass 15 the similarity of the melodic construction to that of the psalm tones is evident. Hence the melodies demand a brisk and flowing rendering.


Intonation
Dominant
Mode 4
Mediation with 1 accented si and
2 preparatory notes
2 1
Gló-ri - (a)
Et in ter- ra pax ho- mĭ-ni-bus
Grá-ti - as á - gi-mus ti - bi...
Qui tol - lis pec - cá - ta mun - di etc.
Dominant
Final: with 1 accented sol and
2 preparatory notes
2 1
in ex - cél - sis De - o.
bo-næ vo - lun- tá - tis.
gló - ri - am tu - am.
Pa - ter om- ní-po - tens etc.

The short sentences, e. g., *Laudámus te,* make use simply of the final cadence.

The same applies to *Gloria* 11, though somewhat more freely expressed:

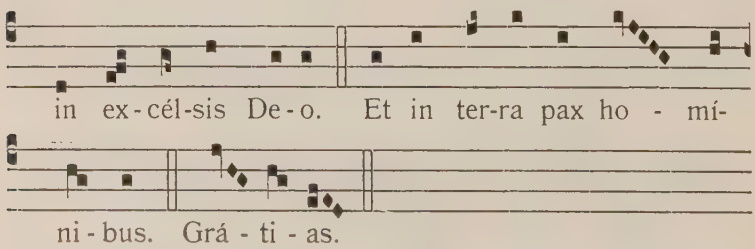


The concluding sentence *Cum Sancto Spiritu* is very brilliant and spirited.

Gloria 8 employs three motives only: the introductory one of the intonation, the motive which (e. g. at *bonæ voluntátis)* soars aloft and answers the first, and the one which (e. g. at *Laudámus te)* is set a fourth higher, and bears some relation to the first. In some passages the three motives are combined, e. g., at *Tu solus Altíssimus.*

It is remarkable how the fourth note of the scale is avoided throughout; and once only, in the *Amen* does a ♭ occur. In the same way, except in the *Amen, Gloria* 15 avoids the *fa.*

Almost the only melodies in *Gloria* 5 are the three following:



124. If the whole of the *Gloria* cannot be sung, every alternate sentence should be recited. Of course the melody suffers thereby, as the passages are not so closely related to each other.

Those words must be sung at which an inclination of the head is enjoined, viz., *Adoramus te, Gratias agimus tibi,* etc.; *Domine Fili Unigenite, Jesu Christe; Qui tollis peccata mundi, suscipe deprecationem nostram.*

If the *Gloria* is to be sung it is usually noted in the Calendar by the abbreviation *Gl.* or *Glor.;* if not indicated or *sine* (without) *Gl.* is set down, then it is omitted.

c) Credo.

125. After the Gospel the priest intones the *Credo* if prescribed for the day.

It is of Greek origin and came from Spain (introduced by the Council of Toledo 589) to Franconia and thence to Rome, and at the express wish of St. Henry II., Emperor, it was permanently inserted in the liturgy by Pope Benedict VIII. († 1024).

The melody of *Credo* I can be traced to the 11th cent., *Credo* 3 to the 17th and *Credo* 4 to the 15th century.

126. The simple melody repeated for each sentence as in psalmody is admirably suited for the solemn words, summarising as they do the most precious truths of our belief in God the Father, Son, and Holy Ghost, and their Divine Work, a humble confession of our faith, wherein each sentence is of equal importance.

Abbot Molitor rightly remarks:[1] "The attempt frequently made to portray the various articles of the *Credo* is altogether wrong ... From a liturgical point of view it is a joyous, unrestrained confession of the Church, a loving submission full of faith, as between Bride and Bridegroom, an echo of the words of God Incarnate: *Ego cognosco Patrem* — "I know the Father". *Caritas omnia credit* — "Charity", says the Apostle, "believeth all things". Why, then, all this fuss and straining after effect in music? The agonies of the crucifixion, the glory of the resurrection, the terrors of the last day, ought not to be brought before the faithful thus dramatically. It is a misapprehension of liturgical requirements and of the Church's intention."

[1] Frankf. Broschüren 23, 180.

127. The *Credo* should therefore be sung in the spirit of thankfulness and child-like submission. Owing to its simple melody it can easily be mastered by the whole congregation, and when sung by a large body of the devout faithful it cannot fail to produce a truly grand effect.

There is nothing to be said against the custom of rendering *Et incarnatus et* more slowly and *piano*. But at *Crucifixus* the *tempo* should be as before.

According to liturgical rules the whole of the *Credo* must be sung when circumstances make it possible.

The Calendar indicates when the *Credo* is to be sung, thus: *Cr.* or *Credo.*

d) **Sanctus** and **Benedictus.**

128. The *Sanctus* comes immediately after the last word of the Preface, and it is best that it should be intoned at once by the cantors without any organ prelude. It is one of the most ancient parts of the Mass.

The demonstrable dates of the melodies of the Sanctus are (the first figure denotes the Mass, the second the century):

1 = 10; 2 = 12-13; 3 = (11)12; 4 = 11; 5 = 12; 6 = 11;
7 = 11; 8 = (11)12; 9 = 14; 10 = ?; 11 = 11; 12 = 13;
13 = 13; 14 = 12; 15 = 10; 16 = 13; 17 = 11; 18 = 13.

The *Sanctus* melodies are so constructed that the ascent of the melody generally reaches its climax at the *Pleni sunt cœli.* An exception to this is found in the *Sanctus* of Mass 3 with its vigorous and splendid opening, also in those of Masses 5, (12), 17.

The *Sanctus* of Mass 4 up to the final neum of *excelsis* employs but 3 motives:

a	b	c
1. Sanctus	2. Sanctus	Dominus Deus Sabaoth
3. Sanctus	Pleni sunt cœli et terra	tu-a. Hosanna
(glo)ria	in ex-	mine Domini
-celsis	Benedictus qui venit	Hosanna
in no-	in ex-	-cel(sis).
-cel-		

129. Liturgically and historically the *Benedictus* forms one whole with the *Sanctus,* a hymn of preparation for the sublime mystery to be enacted, just as the priest to this day unites *Sanctus* with *Benedictus* without any break, before proceeding to the Canon.

On Dec. 16th 1909 the Sacred Congregation of Rites decided that the *Benedictus* was to be sung after the Consecration, as prescribed in the *Cæremoniale Episcoporum* Lib. II, VIII 70, 71.

Liturgists of authority support the view that this decision refers only to polyphonic music, and that it is permissible to sing the Gregorian *Benedictus* before the Consecration immediately after the *Sanctus.*

The Vatican *Graduale* would seem to hold this view. For: 1) The Rubrics say nothing about a *Benedictus* to be sung after the Consecration; 2) The double bar which formerly appeared in all editions between the *Sanctus* and *Benedictus* has been suppressed; 3) There is not the slightest indication as to how much of the *Benedictus* is to be intoned.

The *Benedictus* is either quite the same as *Pleni sunt cœli* with the *Hosanna* following it (cf. Masses [1], 2, [4], 12), or for the greater part the same (as in Masses 5, 7, 8, [11], 14, 15, [16], 17). Masses 6, 9, 13 are exceptions to this.

When the *Sanctus* has been intoned, the full choir can continue it; one portion of the choir then sings *Pleni sunt cœli,* the other portion, or the full choir sings *Hosanna,* the first choir takes up the *Benedictus* as far as *Domini,* and the full choir concludes with *Hosanna.*

Since these chants are so intimately connected with the sublime moment of the Consecration, and since they express the Choir's greeting and adoration of the Saviour, their rendering should be one full of lively faith and fervent love.

e) Agnus Dei.

130. The *Agnus Dei* follows immediately upon the *Et cum spiritu tuo* with which the choir answers the priest's

Pax Domini. Each of the three invocations is either intoned by one, two or four cantors and continued by the full choir, or they are sung alternately by cantors and full choir, all voices, however, joining in at *dona nobis pacem,* or in the Requiem Mass at *sempiternam.*

Originally sung or omitted *ad lib.* it was finally prescribed by Pope St. Sergius († 701).

Demonstrable dates of the various melodies (first number denotes the Mass, second number the century):

1 = 10; 2 = 10; 3 = 11-12; 4 = (12)13; 5 = 12; 6 = 11;
7 = 15; 8 = 15; 9 = (10)13; 10 = 12; 11 = 14; 12 = 11;
13 = ?; 14 = 13; 15 = (12)14; 16 = 10-11; 17 = 13; 18 = 12.

131. The Melodies in Masses 10, 12—16 have the form expressed by a b a, that is, the second *Agnus* differs from the first and third; the same with regard to Masses 3, 4, 8, in which, however, the *miserere* and *dona* are always alike. The melodies of Masses 1, 5, 6, 18, have the form a a a, and to these must be added Masses (4) and 17 in which only the word *Agnus* is treated differently the second time. In Mass 7 the form is a a b, and in Mass 11 a b c.

Text and melody require a devotional, but sometimes an energetic and vigorous rendering; compare Masses 1, 3, 5, 7, 11, 15.

The melody of *Asperges* 1 can be traced to the 13th century, 1 *ad libitum* to the 10th, and 2 *ad libitum* to the 12th, whilst the *Vidi Aquam* dates from the 10th century.

Concerning *Asperges me* and *Vidi aquam* see p. 130.

CHAPTER XI.

The Variable Mass Chants.

132. The student who wishes to become acquainted with the rich variety and the dramatic life of the Liturgy, will find it very profitable to ask, in regard to any piece of Gregorian chant, two questions: 1) In whose mouth does the Liturgy place these words, or, shortly, — without, of course, regarding the executant — who is it that sings this particular chant? 2) To whom is the singing directed? In the case of the Introits especially, the answers are productive of much result. The number is but small of Introits that are historical narrations or descriptions. As a rule the Introit sets before us a speaker whose words are all the more effective since they are not preceded by any title as in the Epistle and Gospel, and in but very few cases have any preamble such as *"Dixit Dóminus: Ego cógito* — Thus saith the Lord etc." (24th Sunday after Pentecost).

Frequently Holy Church herself comes forward as the speaker who lays before the Heavenly Father all that concerns the hearts of her children, their trials and sufferings, their cares and struggles, at one time in tones that are timid and humble, at another with the vehemence and passionate impetus of the Introit *Exsúrge Dómine* of Sexagesima. Yet she also recalls, in presence of the Lord, the joys of her children, their happiness in the divine adoption of sons. Or she holds converse with them and calls on them to praise the Lord, to thank Him for His love, to put trust in His providence.

At another time it is God Himself who speaks to us and arouses us to an all-expectant prayer. Or, again, the Divine Redeemer appears, disclosing to His Heavenly Father a Heart bowed down by sorrow (Palm Sunday) or filled with Easter joy.

Again, the Saint of the day, like St. Stephen, in his affliction sends forth to the Lord a cry for help, or in a *"Protexisti me* — Thou, O God, hast protected me", proclaims to Heaven his gratitude, or yet again, as in a soliloquy, pictures for us the reality and joy of sanctity (Jan. 25th, March 28th, April 28th). Here there is found no rigid, lifeless form — as is so readily insinuated against the Liturgy — but life, abundant and dramatic.

133. To the variable Mass chants, i. e., those chants which have different words according to the season or feast, belong: Introitus, Graduale, Alleluja, Tractus, Sequence, Offertorium, Communio.

134. They differ from one another:

a) In style. Introitus, Offertorium and Communio are antiphons, though indeed with a richly varied melodious setting. Graduale and Alleluja are really responsories. But whilst in these latter one and the same melody, or the same melodic form is set to different texts so that typical forms are very prominent amongst them, the Mass antiphons take into much greater account the individual characteristics of the text. The Tractus belongs to an elaborate form of psalmody which is found even now in combination with antiphons in the Introitus.

Typical melodies, i. e., fixed forms which are set to varying texts, are seldom found in the antiphonal Mass chants (mostly more elaborate) such as the Introit, Offertory, Communion, whereas they are very numerous in antiphons used outside the Mass.

b) In the preference for certain Modes:

The *Introitus,* preferably in Modes I and II, less frequently IV. V. VI.

The *Graduale,* chiefly in Modes VI and V, less frequently IV and V.

The *Alleluja,* mostly always in I and VIII, seldom V and VI.

The *Offertorium,* nearly always in Modes II, IV and VIII, less frequently in V and VI, only three times in Mode VII.

The *Communio* shows preference for Modes I and VIII, not so often for Modes III and IV.

The *Tractus* is written only in Modes II and VIII.

It is very instructive to trace the different melodic treatment of the same text according as it is sung as *Introitus, Graduale, Offertorium* etc. E. g.:

Justus ut palma florebit:

as *Introitus* in *Commune Confessoris non Pontificis II;*
Graduale in *Commune Confessoris non Pontificis I;*
Alleluja in the *Missa pro Abbatibus;*
Offertorium in the *Commune Doctorum.*

or:

Justorum animæ

as *Graduale* on January 19th;
Alleluja on July 30th;
Offertorium in the *Commune plurim. Martyrum III;*
Communio on June 2nd.

a) Introitus (Entrance).

135. The Introit[1] is first mentioned in the *Liber Pontificalis* in the note upon Pope Celestine I († 432) although it had already been introduced into the liturgy at an earlier date. Some are of opinion that Pope Celestine only added the psalm to the antiphon.[2] The Introit was a kind of processional hymn sung during the entrance of the priest. Until the 6th century a whole psalm was sung after the antiphon, and in remembrance of this the psalm-verse in the *Missale* and *Graduale* is, to this day, not indicated by ℣. *(versus)* but by Ps. *(psalmus).*

The first seventeen Sundays after Pentecost take the text of the verse from the psalter in the same way as the *Alleluja;* see p. 135.

Nowadays the Introit consists of an antiphon, psalm-verse, and *Gloria Patri,* after which the antiphon is repeated.

Mode of rendering. When the priest proceeds to the altar (it is no longer necessary to wait until he has reached it), the Introit is intoned as far as the asterisk by one cantor on Ferias and Simple Feasts, by two cantors on other feasts and Sundays, and, wherever possible, by four cantors on the greater feasts. The choir then continues as far as the psalm-verse, the first half of which, as well as the *Gloria,* is sung by the cantors, the rest by the choir. The eight tones for the *Gloria* are found in an appendix to the *Graduale* before the *Te Deum.* After the *Amen* the whole of the Introit, including its intonation is repeated by the full choir as far as the psalm.

[1] Revue 13, 156 sq., and 18, 72 sq. [2] Gastoué, *Origines* 220.

If the Introit is sung but once, the full choir continues after the intonation, and at the end of the *Sicut erat* the text is recited upon the final, or in mode I upon *fa* (better than *re),* in Mode 7 upon *do* (better than *sol),* see p. 65 sq.

From Passion Sunday till Easter (exclusive), and in all Requiem Masses, the *Gloria* is omitted after the psalm-verse.

There is no Introit for Holy Saturday and Whitsun Eve. The *Asperges* and *Vidi aquam* are sung in the same way as the Introit.

As the Introit chants rarely exceed the compass of an octave, and are of a tranquil, solemn character, presenting no difficulties, they are admirably adapted for full choir.

136. The Introit has generally 2—3 parts (seldom 4), and these should be made apparent by suitable pauses. The pauses within one part should never be equal to the pause between two parts, as otherwise the general outline of the melody would be broken up into disconnected portions. The division of the text, discernible from the punctuation (generally a colon), usually, though not always, coincides with the division of the melody. Examples:

Introit for the 4th Sunday of Advent:

Part I: Roráte cœli désuper, et núbes plúant jústum:
Part II: aperiátur térra, et gérminet Salvatórem.

Introit for the 3rd Mass on Christmas Day:

Part I: Púer nátus est nobis, et fílius dátus est nóbis:
Part II: cújus impérium super húmerum éjus:
Part III: et vocábitur nómen éjus: mágni consílii ángelus.

The division of the antiphons as given in Chapter VIII can easily be applied to the melodies of the Introit, as they also have antiphonal characteristics.

Note carefully the effect of the Introits for the 2nd Sunday of Advent *(Populus Sion),* 4th Sunday of Advent *(Rorate);* 2nd and 3rd Masses for Christmas Day *(Lux fulgebit* and *Puer);* 4th Sunday

in Lent *(Lætare);* Purification *(Suscepimus);* 5th Sunday after Easter *(Vocem jucunditatis,* very cleverly adapted for the text *Gaudens gaudebo* on the feast of the Imm. Conception); the Ascension *(Viri Galilæi);* and very particularly the dramatical chants for Sexagesima Sunday *(Exsurge);* Palm Sunday *(Domine,* with the impressive cry for help, *adspice)* and Whitsunday *(Spiritus Domini),* and you will then acknowledge how true is the remark made by Dom Kienle *(Choral-Schule* p. 113): "The Introit makes a splendid opening, announcing as it does with its elaborate and spirited melodies the grandeur of the coming mysteries. The movement should be rapid and *full of life and vigour."*

As in simple psalmody, the Introit-psalms have varying final or closing cadences in Modes 1, 4, 5, 6 and 8, which form correct and artistic transitions to the beginning of the antiphon which is to be repeated. Compare the Introits for Whitsunday, Maundy Thursday and the Assumption. These very cadences make the repetition of the whole Introit a positive necessity, and are left unsatisfied and incomplete by a mere recitation of the text.

b) The Graduale Responsory (Song of Degrees).

137. Originally after the Lesson or Epistle a whole psalm with a refrain after each verse (hence the name Responsory) was sung on the steps *(gradus)* of the Ambo (pulpit). Between 450 and 550 when the music for the Gradual became more elaborate, only one verse was sung after the introductory passage had been repeated, and then followed another repetition of that passage. Already before the 13th century the repetition began to be omitted and thus the Gradual lost its responsorial character. In earlier times it had another distinguishing mark, as, whilst it was being sung neither the priest nor his assistants proceeded with the liturgical ceremonies, but listened to the singing.

Mode of rendering. One or two cantors intone and the more practised singers continue. The verse is sung by the cantors alone and the full choir join in at the asterisk towards the end. In this case care should be taken to maintain the rate of movement and not to drag the time. — It is however permissible for the cantors to sing the verse right through to the end and then for the whole choir to repeat from the beginning up to the Verse, as was formerly the custom.

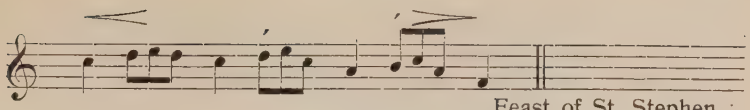
These repetitions help to explain many peculiarities of text and melody. Thus to the strange ending *Et dixit mihi* on the feast of St. John the Baptist, we have the answer *Priusquam te formarem* etc. So also we may understand why the Graduale *Domine prævenisti* from the *Missa pro Abbatibus* is written in Mode 4, although the verse ends on *re*.

The Graduals are real masterpieces of melody. In the first part the melody moves in a quiet, simple and reserved fashion (the delivery, therefore, should correspond), generally in the plagal form with its lower position and the dominant a third above the final (Cf. Grad. for First Sunday of Advent, Maundy Thursday, Wednesday in the 3rd week of Lent). On the other hand the verse is more lively, melodious and sonorous, moving in the authentic form with the dominant on the fifth. Sometimes the melody forms a recitative on the dominant, in order, by such a contrast, to give more striking prominence to the preceding and subsequent melismas interwoven with the chief parts of the text.

One of the finest compositions of Gregorian chant is the Gradual *Miserére mei* on the Wednesday in the 3rd week of Lent, with its powerful and impressive verse *Conturbáta sunt.*

If Graduals in Mode 5 use different clefs for the first part and the Verse, no modulation is to be made after the first part, as this would interfere greatly with the rise intended in the melody of the verse. Both parts should be taken at the same pitch. (Cf. Gradual *Christus factus est* for Maundy Thursday.)

138. Some idea of the richness and beauty of the melodies may be gained from the following specimens in Mode 5, a mode which is employed about 70 times for the Graduals. They will serve also as vocal exercises.

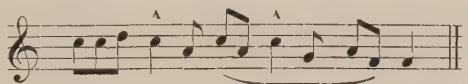


Feast of St. Stephen.

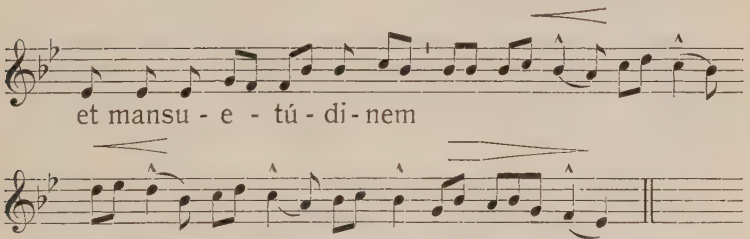
N.B. The ♩ is to be rendered *decresc.*

Compare also the beginning of the verse in the Graduals for the 2nd and 3rd Masses for Christmas, the Assumption and SS. Peter and Paul.

Close of the first half-verse:

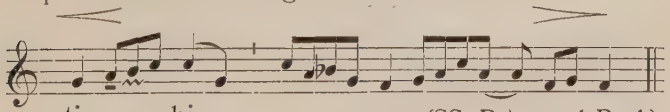


(2nd Mass for Christmas.)



From the Mass *Cognovi;* one of the finest climaxes in plain chant.

Specimens of closing melodies:



(SS. Peter and Paul.)

(Assumption.)

Compare also the closing melody on the Epiphany.

As is evident from the examples given, the final syllable is the one that is chiefly embellished with elaborate melodies. Riemann[1] advances the opinion that here a *Coda* began which was continued only by instruments, but Gevaert is content with the

[1] Zeitschr. f. internat. Musik-Ges. 1907, 345 sq.

remark that the lively movements of instrumental music have been transferred to and expressed in vocal music in the Graduals.[1]

These and similar motives interwoven with each other give elegance, swing and variety to the Graduals.

If a well-trained voice, the proper management of the breath, strict *legato,* round and full notes freely brought out, are indispensable for singing well, this is particularly the case with regard to the Gradual chants. Therefore untrained singers would do well to *recite* them. After a time such might try the first verse, which is usually simpler, e. g., *Christus factus est* on Holy Thursday, *Ecce sacerdos magnus* from the Mass *Statuit* (for a confessor and bishop), or *Diffusa est* from the Mass *Cognovi* (for widows). Then melodies in Mode 2 could be attempted, e. g. *Justus* from the Mass *Os justi* (for a confessor not a bishop), as this one often occurs, generally with unimportant alterations.

139. This Gradual melody of Mode 2, as the Solesmes Benedictines have shown,[2] is constructed similarly to that for the psalms. Compare the Graduals *Justus, Requiem, Nimis honorati* (feast of St. Matthias, etc.), *Angelis suis* (1st Sunday in Lent and Holy Guardian Angels).

The first verse also called *Corpus* has 4 parts:

	Intonation.	Dominant, simple or florid.	Cadence with or without Neuma.
Part 1.	Ju-	stus ut palma flo-	ré-bit
	Ré-	quiem æ-	tér-nam
	Ni-	mis hono-	rá-ti sunt
	An-	gelis	su-is
Part 2.	sicut ce-	drus Lí-	ba-ni
		do-na eis	Dó-mi-ne
	a-	míci tui	De-us
	Deus man-	dá-vit de	te
Part 3.	mul-	tipli-	cá-bi-tur
	et	lux per-	pé-tu-a
	ni-	mis confor-	tá-tus est
	ut	custódi-	ànt te[3]

[1] Tribune 1911, 2.

[2] Pal. mus. III, 36 sq. cf. also German translation p. 23 sq.

[3] This combination of words would be treated in exactly the same fashion in a final cadence in simple psalmody.

Part 4.	in do-	mo	Dó-mini.
	lú-	ceat	e-is.
	princi-	pátus e-	ó-rum.
	in ó-	mnibus viis	tuis.

From Low Sunday to Trinity Sunday *Alleluja* is sung in place of the Gradual. Holy Saturday likewise has no Gradual, but the whole of Easter week has.

c) Alleluja.

140. To the Gradual is appended, except from *Septuagesima* to Easter, the *Alleluja*[1] (Hebrew for "Praise God").

To give expression to this invitation to praise God, a melody *(júbilus, jubilátio,* also *neuma* and *sequéntia)* of a particularly joyous and animated character is added to the *Alleluja*. *Alleluja* and *Neuma* form of themselves a splendid song of praise; both also make an effective setting to the verse (usually taken from the psalms) in the same style.

This verse however was joined to the *Alleluja* at a later period, about the 7th century, as is evident from St. Augustine, whose words, quoted later, served as an authority for defending and adding to the abounding wealth of melismatic chants. The Sundays after Pentecost take the verse from a succession of psalms:

Sunday:	1	2	3	4	5	6	7	8	9	10	11	12	13
Psalm:	5	7	7	9	20	30	46	47	58	64	80	87	89

Sunday:	14	15	16	17	18	19	20	21	22	23
Psalm:	94	94	97	101	101	104	107	113	113	129

The *Alleluja* melodies are amongst the oldest chants of the Church and must have been even more elaborate before the time of St. Gregory.[2]

141. The method of rendering the *Alleluja* may be understood from the *Alleluja* for the Assumption. The cantors (2—4, but

[1] Cf. Die Kirchenmusik 1909, 122 sqq. Vom Alleluja, Gänge durch Liturgie, Literatur und Leben.

[2] Cf. Musica s. 1912, 189 sq.

only 1 on ordinary days) intone *Alleluja* which is repeated by the choir, and followed upon the vowel *a* by the *neuma,* that is, the groups of notes which run to the double bar. The cantors then sing the verse *Assúmpta est* as far as the asterisk, where the choir joins in and sings the word *Angelórum.* Again the cantors sing the *Allelúja,* and the choir continues on *a* from the asterisk to the double bar. The *Allelúja* is sung in this way in Easter week and from Trinity Sunday until Septuagesima.

Two Allelujas are sung from Low Sunday to Trinity Sunday, and the rendering will be clear from the following explanation of the Alleluja for the Ascension.

Cantors: *Allelúja;* Choir: *Allelúja* with the same melody and the neuma as far as the double bar. Cantors: *Ascéndit — voce;* from the asterisk onwards the choir: *tubæ.* The cantors then intone the second *Alleluja,* and without any repetition the choir goes straight on from the asterisk upon the vowel *a.* Then cantors sing: *Dóminus — duxit;* and from the asterisk the choir continues to the end with *captivitátem.* After this cantors: *Alleluja,* and immediately the choir continues the neuma again to the double bar.

This method clearly shows that the *Alleluja* now belongs to the class of Responsorial chants. Should a Sequence follow then no *Allelúja* is sung after the verse, but is added immediately after the Sequence. Thus on Whitsunday when the word *accénde* has been sung by the choir it is followed directly by the Sequence *Veni Sancte Spiritus.*

If the choir contains boys' voices, according to old custom, the rendering of the *Alleluja* is entrusted to them.

142. The *numerous notes* of the *Neuma* have often been objected to. But let us hear *St. Augustine:* "He who exults needs no words."[1] "Our speech is moreover unworthy of God; but if speech can be of no avail, and yet some kind of speech is necessary, what remains but to let our hearts break forth into accents of joy and jubilation without words, thus not limiting our boundless joy to empty words."[2]

The numerous notes of the *Neuma* are not thrust in anyhow, regardless of plan.

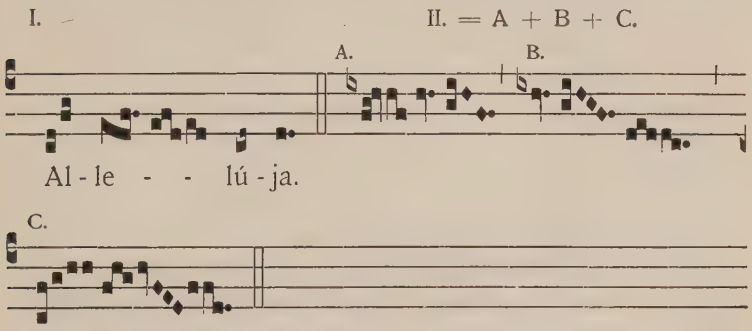
---

[1] Migne P. L. 37, 1272. — [2] L. c. 36, 283.

It is precisely from these melodies that one perceives in what a masterly manner plain chant weaves together simple motives by means of repetitions, inversions, extensions and various connections of the parts.

The members of the *Neuma* divided by pauses or the *mora vocis* can stand in the following relation[1] to one another:
AA* (= extended form of A), AB, AAB, ABA, ABC, AAA, AA*B*B, ABACA.

143. In the *verse* of the *Alleluja* the motives of the *Alleluja* and its *Neuma* often recur. Compare *Alleluja* and *Neuma* of the Mass *In virtute* (Common of a martyr not a bishop) with its verse *Posuisti* (on the feast of the Stigmata of St. Francis the same melody occurs):



Posuisti = I, *Domine* = A + B + 1st part of I, *ejus* = extended B, *coronam* = C + B with repetition, de *lapide* = A, *pretioso* = I + II.

Although this chant does not exceed the compass of an octave, it is nevertheless very melodious and varied.

For other examples see feast of St. Thomas, M., 2nd Sunday after Easter (2nd All.), Easter Monday, 4th and 5th Sunday after Easter (2nd All.), Sunday in the Oct. of Ascension (2nd All.), 18th Sunday after Pentecost, feast of St. Agatha, Visitation B. V. M., Octave of SS. Peter and Paul.

The Alleluja of the 4th Sunday after Pentecost employs for the words *Qui sedes super thronum* the melody which is used in

[1] Cf. Wagner: Einführ. p. 218 sq.

the Gradual: *Clamaverunt* (Mass *Salus autem,* Com. of many martyrs) for the words *(Domi-)nus his, qui tribulato sunt corde* — certainly an isolated case.

144. Typical melodies for Alleluja and verse are found:

a) in Mode VIII.:

α) on the 1st Sunday of Advent, *β)* in the 1st Mass for Christmas Day, *γ)* on the Ascension (2nd All.), *δ)* on the feast of St. Lucy, etc.

Part 1.	Part 2.
α) Ostende nobis Domine	*α)* misericordiam tuam
β) Dominus dixit ad me	*β)* filius meus es tu
γ) Dominus in Sina in sancto	*γ)* ascendens in altum
δ) Diffusa est gratia	*δ)* in labiis tuis

Part 3.	Part 4.
α) et salutare tuum	*α)* da nobis.
β) ego hodie	*β)* genui te.
γ) captivam duxit	*γ)* captivitatem.
δ) propterea benedixit te Deus	*δ)* in æternum.

Neuma scheme for the Alleluja, AB,

Neuma scheme for the final word of the verse, ABCC; this typical melody is the one most frequently employed; *another* typical melody in Mode VIII. occurs on the Vigil of the Nativity, on Ember Saturday at Whitsuntide, on Trinity Sunday, on the feast of SS. Philip and James;

Neuma scheme AA*B*B;

b) in Mode I.: on the Friday (1. *Alleluja)* and Saturday (3rd *Alleluja)* of the Whitsuntide Ember Days, feast of St. Andrew, Purification, in the Mass *Os justi* (Common of Abbots). *Neuma* scheme AA*BCD;

c) in Mode II.: 3rd Mass for Christmas Day, feast of St. Stephen, St. John the Apostle, St. John the Baptist, Epiphany (cf. also the 1st *Alleluja* for the 3rd Sunday after Easter) etc.;

The melody is quite psalmodic in structure.[1]

[1] Cf. Pal. mus. III, 54 sq.

Intonation:	Dominant:	Final:
Part 1. Dies	sanctificátus illúxit	nobis
Vídimus	stellam	ejus
Part 2. ve-	níte gentes et adorá-	te Dóminum
in Ori-	én-	te
Part 3. quia hódie	descéndit lux	magna
= Part 1. et vénimus	cum muné-	ribus
Part 4.	super	terram
	adoráre	Dóminum.

Neuma scheme A A*;

d) In Mode IV: 3rd Sunday of Advent, Ascension, Pentecost (1st *Alleluja),* feast of the Holy Guardian Angels;

Neuma scheme A A*;

e) In Mode V: Assumption, St. Bartholomew, in the Mass *Salus autem* (Com. of many martyrs), Dedication of a church (2 *Allelujas)* Paschal time);

(It is interesting to compare this melody in Mode V. with that in Mode VIII. on Easter Monday);

Neuma scheme A B C;

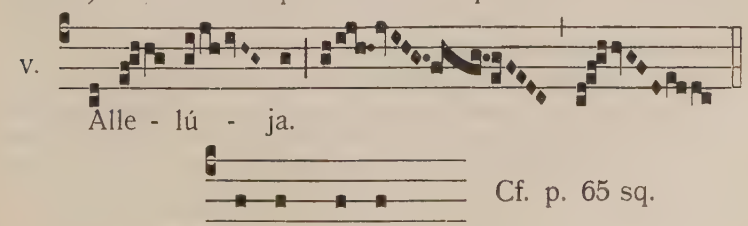
f) In Mode VI (rare): 5th Sunday after Pentecost and feast of the Most Pure Heart of Our Lady;

Neuma scheme A B C;

g) In mode VII: Corpus Christi, feast of St. Laurence, Transfiguration, St. Michael (2 *Allelujas* for Paschal time), feast of the Most Holy Rosary.

Neuma scheme A B C.

Choirs which do not find it always possible to sing the verse may recite it after singing the *Alleluja.* And weaker choirs could, for Sundays and festivals, select one of the *Alleluja* melodies mentioned here and recite the verse proper to the day in the usual manner. (The melody of Mode II would in such case be preferable for Christmastide.) Thus for example on the Assumption:



Cf. p. 65 sq.

145. The use of typical melodies in the Gradual and Antiphonal has been urged as a proof of poverty of ideas in Gregorian chant, but certain considerations must not be overlooked. 1) The chant is by no means lacking in original melodies that are characterised by great artistic value and admirable in their life and movement. 2) If everything that is typical is to be cut out of the chant there is an end to all psalmody, which, after all, is nothing else than the adaptation of an invariable melody to the different verses of a psalm. 3) Again, how varied is the preface in its contents according to the feasts of the year, and yet for each one we have in the main a typical melody. 4) Even our bells ring out the same type of song on every feast, but the Easter chimes, for example, have their own peculiarly impressive message and chant to the typical melody a new and wonderful text. 5) Our hymns and songs have, as a rule, but one air for each strophe, yet how vastly the strophes differ in contents and meaning! Here again are typical forms, yet, unless sung mechanically, almost every strophe, despite the recurrence of the same melody, forms a fresh song; for a good delivery is endowed with an almost creative power. Surely the same thing is possible also in the case of our typical Gregorian melodies; and first one passage and then another can be emphasised and brought into prominence. Is it not possible for the *tempo* to be varied in rendering the chant, with here a *ritardando,* and there an *accelerando?* And the colouring of the voice also to be at one time clear and warm, at another darker or lighter? Cannot a good delivery also impart to each melody of the chant an individual life and character that shall almost entirely overshadow its typical character? 6) Moreover a closer study reveals the fact that it is not merely a question of slavishly or mechanically fitting an invariable melody to vastly different texts, but that in many cases the grammatical aspect of the text, and notably the verbal accent, has been fully considered; and, further, that the old composers were not altogether indifferent to the meaning of the words. 7) Finally we must not undervalue this point, that the use of typical melodies greatly simplifies the task of mastering the chant.[1]

Amongst the most beautiful *Alleluja* melodies are those for the Circumcision, Easter Sunday, Easter Monday, Pentecost *(Veni Sancte Spiritus),* Corpus Christi (see p. 139), the Assumption (see p. 139), All Saints, and from the Common those in the Masses

[1] Cf. Musica s. 1911, 74 sqq.

In virtute, In medio, and for the feast of the Dedication of a church.

The *Alleluja* on Holy Saturday has, as Wagner points out,[1] the intervals of *Per omnia sæcula sæculorum* and *dignum et justum est* in the Preface.

When the choir has once overcome its antipathy to "so many notes" (the choirmaster must analyse the construction of the melody), and when it has grasped the rhythm (the choirmaster must clearly explain the rhythmical value of each group of notes) then all will soon appreciate these exquisite musical lyrics.

d) Tractus.

146. The Tractus (tract) is sung from *Septuagesima* until Easter and on certain penitential days and in Requiem Masses in place of the Alleluja.

It consists of several verses of a psalm (sometimes a whole psalm or a portion of a Biblical canticle) sung to an elaborate psalm melody. Whilst in other chants an antiphon was frequently inserted between the psalm-verses, the Tract goes on uninterruptedly *(tractim* = straightway). (Cf. in this connection the *Psalmus in directum).*

The derivation from *trahere,* to draw, i. e., to sing slowly, in a drawn out fashion, is incorrect.

The melodies of the Tracts represent the oldest form of Solo-psalmody during the Mass.[2]

147. Only two Modes are used for the melodies, II and VIII, the latter more frequently than the former.

The verses can be sung alternately by two choirs, or by cantors and choir in turn. In any case the choir sings the close from the asterisk as in the *Graduale* and *Alleluja.*

---

[1] Wagner, Einf. 25.

[2] Wagner, Urspr. 35.

Study carefully the Tract *Beátus vir* from the Mass *Sacerdótes,* the second and third verses of the Tract *Commovísti* for Sexagesima and the Tract *Audi fília* from the Mass *Dilexísti.*

e) Sequence.

148. *Sequéntia (sequi,* to follow) really a musical term denoting a succession of notes, *Jubilus* or neum of the *Alleluja* (see p. 135). In the pre-gregorian *Alleluja* this very elaborate *Jubilus* was composed of groups of melismas varying in length and with many repetitions, which themselves were called *Sequéntiæ.* 1) In course of time words were set to some of these *Sequentiæ* and thus arose *Sequentiæ cum prosa,* melodies with prose passages. 2) Later, similar proses were set to all the *Sequentiæ* of a *Jubilus,* and accurately fitted to the melodies already in existence. In extended melodic repetitions the text was composed of double strophes sung to the same melody. In the oldest sequences the strophes and often irregular verse ended on *a,* the last vowel of *Alleluja.* 3) From the 10th century onwards a great number of sequences were written with a specially composed melody. These exhibit, in their highest development "measured verse symmetrical in construction and rhythm, polished with perfect rhyme and artistically divided by a strict caesura".[1]

France was the original home of the sequence. At St. Gall in Switzerland Blessed Notker the Stammerer[2] wrote many sequences, and in Paris Adam of St. Victor[3] († 1192) brought the composition of sequences to perfection as regards form and poetic expression. His compositions, indeed, as well as the 5 sequences now used in the liturgy show but little resemblance to an Allelujajubilus.

The sequence now consists of several verses, which generally run in pairs and are sung by alternate choirs.

---

[1] Cf. the excellent essay by Blume in Km. J. 24, 1 sqq.; also article *Prose* by same author in Catholic Encyclopedia, Vol. XII.

[2] Schubiger: *Sängersch.* p. 39—59 and Part II p. 6—39 (Melodien); J. Werner: *Notkers Sequenzen* (Aarau, Sauerländer 1901).

[3] Misset et Aubry: *Les proses d'Adam de St. Victor* (Paris, Welter 1900).

149. The Sequence for Easter, *"Victimæ paschali"* wherein some details of the history of the resurrection of Christ are dramatically narrated.

Author, Wipo, a Burgundian († c. 1048).

The melody is imbued with a spirit of triumphal joy. The faith of the Church, at all times triumphantly announcing the victory over suffering and death, is expressed in the jubilant *scimus Christum surrexisse* in a manner as elevating as it is consoling. This passage should be sung with emphasis and solemnity; *tempo* moderate, not dragged.

150. The Sequence for Pentecost, *"Veni Sancte Spiritus"*. Here the human heart, conscious of its poverty, in devout and earnest strains humbly begs for the seven gifts of the Holy Ghost.

The authorship is claimed for Innocent III. (1216), King Robert of France (1031), Hermann Contractus (the Lame) of Reichenau (1054), but quite incorrectly as regards King Robert.

The strophes are double ones. The melody of the first double strophe is tranquil. The next two become more forcible, whilst the two following are calm and rather peaceful. Both of the concluding verses are vigorous and vehement like the flaring up of the fiery tongues and the rushing of the mighty wind on the Day of Pentecost.

Do not lengthen the accentuated syllables, as otherwise an unpleasant $^6/_8$ time is unavoidable.

151. The Sequence for Corpus Christi, *"Lauda Sion"*. "How majestically this sublime poem opens! What a clear and striking exposition of the Church's faith! What a splendid close to this magnificent prayer to the divine Shepherd who nourishes His sheep with His own Flesh, allowing us to be his companions at table, in joyful expectation of the eternal Day when we shall be His joint-heirs!" [1]

The author of this Sequence was Saint Thomas Aquinas († 1274); the melody is probably by Adam of St. Victor and was com-

[1] Guéranger: *Institut. liturg.* I. 334.

posed as a Hymn to the Cross.[1] The *Alleluja* and *Dulce lignum* on May 3rd give the initial motive of the *Lauda Sion.*

In passages like *in hymnis et canticis* take care not to introduce a ♯ on *fa.*

It may be remarked, as showing that the rendering of the greater Sequences does not occupy too much time, that the *Lauda Sion* is sung in 6 m. 2 sec. at Beuron Abbey.

152. "Stabat Mater". A hymn full of tender compassion for the Mother of Sorrows united with earnest prayer for the fruits of redemption.

The author was probably Jacopone da Todi O. F. M. († 1306). We should first meditate upon the text, and the proper rendering of the melody will follow naturally.[2] Metre and structure of the strophes as in *Lauda Sion.*

153. "Dies iræ". Striking descriptions of the Day of Judgment, alternating with humble appeals for ourselves (strophes 7—17) and for our departed brethren (18—19).

The author was a Franciscan monk, in all probability Thomas of Celano O. F. M. († about 1250).[3] He is first mentioned as its writer by Bartholomew of Pisa († 1401).

The melody of the first 3 double strophes is repeated three times up to *Lacrimosa.* In practising it would be best to take in immediate succession those double strophes which have the same melody. Thus:

1) *Dies iræ — Quid sum miser — Qui Mariam* (each time with the following strophe).
2) *Tuba mirum — Recordáre — Inter oves.*
3) *Liber scriptus — Juste judex — Oro supplex.*

The three double strophes exhibit a melodic structure similar to the 3 parts of the first strophe. The melody is highest in the second double strophe, whilst it touches the low *la* twice in the third. From *Lacrimosa* onwards each double strophe has but two members.

---

[1] Misset et Aubry l. c. p. 260 sq. *(Laudes crucis attollámus).* See also Catholic Encyclop. s. v. *Lauda Sion.*

[2] Cf. C. H. Bitter: *Eine Studie zum Stabat Mater* (Leipzig, Seitz 1883). Cath. Encyclop. Vol. XIV. *Stabat Mater.*

[3] Revue 16, 46 sq., Dreves-Blume: *Ein Jahrtausend latein. Hymnendichtung.* Cath. Encyclop. s. v. *Dies Iræ.*

Some of the musical phrases seem to be taken from the older melody of the *Líbera;* compare

Dies iræ, dies illa with *Dies illa, dies iræ*
Solvet sæclum in favílla with *dies magna et amára valde,*
Tuba mirum spargens with *judicáre.*

The entire Sequence is sung at Beuron Abbey in 5 m. 33 s.

Always provide a translation for those who do not understand Latin as a preventive against a mechanical meaningless rendering of this Sequence which is so often used.

154. The whole of each Sequence must be sung or at least recited.

As regards the *Dies Iræ* the Bishop of St. Brieuc, in reply to his request for a dispensation from singing it, was informed by the S. Cong. of Rites on Aug. 12, 1854, that the singers might omit some strophes. But this decision is not included in the new edition of the *Decreta authentica* S. R. C. (Rome, Printing Office of Propaganda, 1898—1900).

f) **Offertorium** (Song of Oblation).

155. The Offertory follows the *Orémus* of the priest after the Gospel or *Credo*, and is intoned and sung by 1, 2 or 4 cantors.

It consists now of an antiphon set to elaborate melodies.

Formerly several verses of a psalm were added to the antiphon, between which it was wholly or partially repeated. A remnant of the old plan is seen in the Offertory of the Requiem Mass at *Hostias* and the repetition *Quam olim.* The Offertory can be traced to the time of St. Augustine in Africa (431).

156. The Offertory melodies are generally of a grand character, but owing to the numerous melismas and bold passages full of motion they are less suitable for large choirs. Differing from the elaborate *Alleluja* and Gradual chants, the Offertory melodies should be more sustained and the *tempo* slower. Compare the Offertories for Christmas, Easter, Pentecost, etc. Unlike many Graduals, the

Offertory melodies have not a tendency to typical forms, but are almost always original.

Really typical melodies employed for different texts are unknown for the Offertory. A melody is, it is true, sometimes sung with *one* other text (cf. the Offertories for Pentecost and Corpus Christi, SS. Peter and Paul and Trinity Sunday), but for a melody to be made use of for *three* different texts is quite an exception. Cf. the Offertories for Easter Monday, the Assumption; and the Offertory of the Mass *Lætabitur* (com. of a martyr not a bishop), also the Offertories for All Saints, of the Votive Mass of the Angels and of the Mass *pro vitanda mortalitate.*

157. Veritable gems among the Offertories are the following 1st Sunday of Advent, *Ad te levavi* (how confident the *non erubescam);* Vigil of Christmas, *Tollite portas* (how glorious the *æternales);* the 3rd Mass for Christmas Day (how expressive *Tu fundasti);* feast of the Holy Innocents, *Anima nostra* (cf. the Gradual with the same text); Palm Sunday, *Improperium* (what a climax at *et non fuit* and *et non inveni);* Tuesday in Holy Week, *Custodi me* (how impressive *de manu peccatoris* and what a grand close *eripe me);* 20th Sunday after Pentecost, *Super flumina* (notice the dying away of *Babylonis* and *Sion* and the repetition of the plaintive motive at *Sion),* then from the Common the Offertories of the Masses for an abbot, *Desiderium* (with the elaborate *pretioso),* and for a virgin not a martyr, *Filiæ regum.* Dom Kienle says of this latter *(Choral Sch.* p. 141): "Certainly a most beautiful Offertory in Mode III., adorned with all the splendour and richness of the East, a bridal song full of devotion and heavenly bliss."

The following Offertories deserve special mention: 16th Sunday after Pentecost, *Domine,* and 23rd Sunday after Pentecost, *De profundis,* which at the close repeat the text and melody of the commencement *(Dómine in auxílium meum réspice,* and *De profúndis clamávi ad te Dómine)* producing splendid effects. The sweet *Dómine convértere* (2nd Sunday after Pentecost) displays a charming simplicity, quite incomparable. As a contrast the Offertories of the 1st and 2nd Sundays after Epiphany repeat the first words to a melody which is unusually elaborate even for the Offertory. Repetitions of the first words are found also in the Offertories for Quinquagesima and the 12th Sunday after Pentecost. The following rendering of the latter is very effective:

1. *Precátus — dixit,* Solo.
2. *Precátus — dixit,* Choir.
3. *Quare — et mel,* Solo.
4. *Et placátus — suo,* Choir.

If some few melodies appear to lack development, it must not be forgotten that the verse now sung was only a preparation for a second or third verse treated elaborately, like the first verse in many Graduals.

Holy Saturday has no Offertory.

g) Communio.

158. This is intoned by the cantor when the priest has received the Precious Blood, and is simply an antiphon.

The *Communio* belongs to the most ancient chants of the Church. Formerly it was sung in connection with a psalm (particularly the 33rd).[1] A reminiscence of the ancient practice is preserved for us in the Requiem Mass, wherein the Communio is provided with a verse: *Réquiem ætérnam* after which part of the antiphon is repeated *(Cum sanctis tuis).*

The Communion text for the weekdays from Ash Wednesday to the Friday before Palm Sunday is taken successively from Psalms 1—26. On five days only is it taken from the Gospel of the day with a melody almost quite syllabic. Thursdays, too, are an exception, as originally they had no liturgy for the Mass.

159. Melodies of this class may undoubtedly be included amongst those that exhibit the greatest variety in the whole *Graduale:*

α) As regards their external form:

In addition to chants which are almost syllabic in their character and differ in no way from ordinary antiphons (Cf. the *Communio* on the Transfiguration, and on Saturday in the second week of Lent) there are many that surpass the Introit melodies in elaboration (Cf. Introit and Communion of the Mass *Lætábitur,* of the Mass *Protexísti,* of the Mass *Sancti tui* — Common of one and of many martyrs), and not a few that can bear comparison with Offertory melodies (Cf. Offertory and Communion of 1st Sunday in Lent, Monday in Passion Week, Sunday after Corpus Christi). The text is, indeed, generally considerably shorter.

[1] Pal. mus. VI. 22.

β) As regards their expression, and, one might say, their dramatic effect.

Sing the melodies for the 3rd Sunday of Advent *Dicite* (particularly *pusillanimes confortamini);* the 2nd Mass for Christmas Day *Exsulta* (particularly *lauda filia);* the 3rd Mass for Christmas *Viderunt* (particularly *salutare);* feast of the Holy Innocents *Vox in Rama* (with its plaintive character); Passion Sunday *Hoc corpus* (very deep and earnest); Pentecost *Factus est* (vehement like the rushing of the wind); 21st Sunday after Pentecost *In salutari tuo* (with its entreating tone, almost tempestuous); com. of a martyr in Paschal time *Lætabitur* (a resounding song of jubilation), etc.

The following are of special interest:

α) The Communio *Quinque prudentes* from the Mass *Dilexisti,* with its calm introductory narrative, its arousing *media autem nocte,* and the *exite,* suggestive of joy and happiness.

β) The melody of the Communio for Wednesday in the fourth week in Lent *Lutum fecit,* childlike in its simplicity; with its short phrases it portrays most vividly the happiness of the man born blind but now healed, who can with difficulty express his exuberant joy.

γ) A contrast to his antiphon is the Communio *Videns Dominus* for the Friday of the fourth week in Lent. The first little phrase could scarcely be simpler, and yet it puts us at once in sympathy with the sisters of Lazarus who are weeping for their dead brother. Our Lord also "wept", and the major third following the previous tranquil passage expresses in an unmistakable way the importance of this event. The recitative on *fa,* then on *sol* and finally on *la* enhances the plaintiveness, and engenders a suspense relieved at last by the majestic and dramatic *Lazarus come forth! (Lázare veni foras),* and the melody upon *prodiit* impresses upon one the greatness of the miracle.

APPENDIX I.

Vocal Exercises.

The aim of the following exercises is to secure accuracy in pronunciation, in voice-production and in striking the notes, as well as to acquire a proper sense of rhythm in the chant.

The first three lessons serve as preliminary exercises.

Lesson 1. Breathing Exercise.

160. With regard to breathing we may distinguish between:

1) Diaphragmatic breathing, in which the diaphragm is depressed.

The movement of the muscles involved in this is easily perceived if the hand be laid on the lower edge of the ribs whilst a sharp *k* or *s* or *p* is repeated.

2) Flank breathing, where, in addition to the movement of the diaphragm, the ribs also are perceptibly extended.

Although more power is obtainable by flank-breathing, the easier method of diaphragmatic breathing is to be used especially for a long succession of notes and in the middle of a movement.

Shoulder or high breathing is useless for singing.

161. Exercises. A. In the exercises which follow a) the draw in breath slowly but with vigour through the nose, with mouth closed. The duration in number of seconds for this is given in the first column;

b) Hold in the breath quietly and extend the muscles of the chest during the number of seconds given in the second column;

c) Open the mouth and breathe out *s* I quietly and equably, II then *pianissimo* with a gradual *crescendo* and *decrescendo*. The third column gives the number of seconds for this.

a) 2 — 2 — 4 <

b) 2 — 3 — 6 <

c) 2 — 4 — 8 <

d) 2 — 5 — 10 <

e) 10 — 5 — 10 <>

f) 12 — 6 — 12 <>

g) 16 — 8 — 16 <>

h) 20 — 5 — 20 <>

i) 10 — 5 — 20 <>

k) 10 — 5 — 30 <>

The same exercises may then be repeated with the vowels *a, o,* and *u,* keeping the tongue lying as flat as possible.

"Beware of exceeding these figures immoderately, or of practising long breathing as in physical exercises, since it is valueless in regard either to health or artistic purposes." [1]

B. The muscles of the chest are stretched and strengthened by the following exercise. 3 shocks with *s, f, p, t, k, sch, h.* "In this, after taking in a good breath, without holding it back, the muscles are made tense for the first shock, then still tenser for a second stronger shock, and as tense as possible for the third and strongest shock." [2]

C. The following exercise is very invigorating:

A deep breath is taken and held in for a few seconds, then a small portion expelled vigorously through the lips. These are pressed firmly together, but the cheeks are not blown out; a small portion only of air is forced out thus causing the lower part of the chest below the breastbone to expand and afford thereby a direct impetus to the shock of the breath. After this first expulsion of breath the remainder is held back a little, then another forcible expulsion is made through the tightly closed lips with the same impetus given by the lower wall of the chest. This should be repeated as often as is convenient with the one inspiration. The lower wall of the chest must never be drawn in, but always expanded.

[1] Seydel: *Elemente der Stimmbildung und Sprechkunst,* 1910, 7.

[2] Seydel: *ibid.* p. 6.

The exercise must not be practised too quickly, nor too often, otherwise it becomes tiring instead of invigorating.[1]

Breathe: 1. Easily, not quickly.
2. Noiselessly: do not sip but draw in the breath.
3. At the right time, not just when the last remnant of breath is used up.
4. Only when necessary, i. e., not after every small group of notes.

Lesson 2. The Pronunciation of Latin.

The text to which the Gregorian melodies are set is in the Latin tongue, called the language of the Church because it is used in all the official and liturgical services of the Catholic Church.

Hence in order to sing the chant well we must know how to pronounce and enunciate Latin correctly.

162. Pronunciation. This should be based upon the Italian method which differs from English in the following respects:

a) Vowels: *a* always open as in father;
e before *a, e, i, u* as *a* in *say,*
before consonants usually a *e* in *met, get;*
i — y as *ee* in *seen*
o with the even sound as in German, approximate to *o* in *nor*
u as *oo* in *cool.*

Each vowel should have the same character of sound when short as when long, but do not dwell on the vowel when short.

b) Diphthongs: *æ œ* like *ay* in *say,*
au as *ou* in *mouse,*
ei is diphthong only in *hei = hay,*
ui in *cui* and *huic* is dissyllabic, and not to be pronounced as *Kye* and *hike.*

[1] L. Kofler, *die Kunst des Atmens,* 7th Edit., 1910. Killermann, *Stimme und Sprache* (6. Vol. in the collection Kirchenmusik). — Kirchensänger 1911, 57 sq.

In all other cases where two vowels occur together they are sounded separately, and sometimes to distinguish between words spelled alike but pronounced differently, two dots *(diaresis* or *trema)* are placed over the second vowel: thus *á-ë-ra, De-i, cu-i, De-us, he-u, No-ë, e-i, di-e* (not *di), di-é-i, ó-le-um, plá-cu-i, stá-tu-it.*

c) Consonants: Those which differ from English pronunciation are:

c, before *e, i, y, æ, œ* = *ch* in *church, cedo, cibus* etc.; before other vowels and consonants *c* = *k, cado, credo, sæculi;*

cc before *e, i, æ, eu, œ* = *tc, ecce* = *etsche;*

g always hard except before *e, i, æ, œ,* when it is soft as in *gentle.*

gn = *ny* e. g. *magnam* = *mah-nyahm, agnus* = *ah-nyoos;*

h as in English except in *mihi, nihil,* when it is like *k;*

j always = *y;*

sc = *sh* before *e, i, æ, œ,* in all other cases as in English, *suscepit* = *soo-shay-peet;*

ti = *tsi* when preceded and followed by a vowel, *gratias, etiam;* note also such words as *factio;*

th = *t; x* = *ks; xc* = *ksh* before *e, i, y,* thus *excelsis ek-shell-sis;*

Qu, gu, su = *Kw, gw, sw* when forming one syllable with the following vowel, *quando, lingua,* but *su-us, argu-as;*

z only occurs in foreign words and is like *ds.*

Double consonants are both sounded.

163. Accentuation. Words of two syllables are always accentuated on the first syllable. In polysyllables a sign is placed over the vowel to indicate where the accent falls, but not over capital letters, thus *Ephrata* = *éphrata; Omnia* = *ómnia, Aaron* = *á-a-ron.*

Care must be taken not to slur unaccented middle syllables: *réqui-em,* not *requem, su-á-vis* not *swavis; ten-*

ta-ti-ó-nem, not *tenta-tjonem; scé-cu-lum,* not *sæclum; fi-li-us,* not *filjus; ó-cu-li,* not *ocli* etc.

Accentuation means strengthening of the tone[1] (originally elevation of the tone), but not necessarily prolonging or sustaining it (cf. Dŏ́mĭnŭs dēstĭ́tŭŏ).

164. Correct and distinct division of syllables and words. For without this the recitation would be unintelligible or misunderstood.

a) Syllables. A consonant between two vowels belongs to the syllable which follows. Thus *bo-næ,* not *bon-æ; ti-bi,* not *tib-i; gló-ri-a,* not *glor-i-a.*

Two consonants at the beginning of Latin and Greek words belong to the following syllable: *pa-tris, a-gnus.*

The division must be especially clear when two similar vowels stand together; *fí-li-i, mánu-um;* also when *m* or *n* occur between two vowels; this will prevent the unpleasant nasal colouring of the first vowel: *no-men, A-men, ve-ni, ho-nó-re, se-nes.*

b) Words. Beware of running two words together, therefore read and sing: *sub Póntio,* not *su-pontio; quia apud,* not *quiapud; Patri et,* not *Patret; dona eis,* not *doneis; Deo omnis,* not *Deomnis.*

165. Exercise.

(The teacher should ask in each case why *c* = *ch* or *k;* and *ti* = *tsi* or simply *ti.)*

c: spécies, lucis, Lucas, scutum, bénedic, benedícat, benedícite, ecce, cæcus, cœna, mácula, Chérubim, diléctus, coróna, accípiens, conculcábis, crucifíxus, ecclésia, circum.

gu, qu: sanguis, loquúntur, elóquium, quærite, quóniam, quando, réquiem, gustáte.

ti: lætítia, quóties, pétite, hóstias, patiúntur, ultiónis, pétii, negotiatóri, cœléstium, divítiæ, cunctis, áctio, scintíllæ, tértia.

Middle syllables: pássio, glorióse, quóniam, mansuetúdinis, státuit, posuísti, pretióso, síleas, noxiális, tríbuit, gaúdium, sepeliébas, filióque, deprecatiónem, custódia, abiéctio, árguas, fácie.

[1] Gregoriusblatt 1899, 46 sq.

Lesson 3. Speaking Exercises.

166. These exercises[1] are for the purpose of rendering quite supple and elastic the organs used in speaking and singing. First of all the separate consonants prefixed should be pronounced repeatedly, e. g.: *b, b, b, b,* or *p, p, p, p;* then the words whispered at first to accustom the student to a pronunciation as distinct as possible; afterwards they should be spoken *mezzo voce.* Do not hurry over the exercises, take in a good breath quietly, do not speak long enough to exhaust all the breath, but take breath afresh.

b Lips loosely closed. Voiced.

p Lips closed, somewhat compressed, but not drawn to a point. Then a quick and easy lowering of the jaw. Voiceless.

f f g g a a b b
bonus, bene, liber, labor,
c c b b a a g g
pater, pone, preces, pura,
f g f g a g a b a b c b
mundábor, albábor, bibémus, perpéssus,
c b a b a g f f g a b a g f
lábia, apéries, dabo, tibi, póculum.

d, t, Tip of the tongue against the upper incisors and gums. Lower the jaw quickly and draw back the tongue quickly. Voiceless.

f g g a a b b c
dona, Deo, durum, dies,
c b b a a g g f
totus, tacet, tibi, tenet,
addo, pendet, reddo, mundus,
tantus, dando, jucúndus, stipátus.

c = k f g a b c d c c
gero, gula, gratis, gigno,
cado, caput, cura, colo,
f g a g a b a b c d b c
negávit, necávit, légibus, cúltui,
virgo vírginum, virgo prædicánda.

f Breath expelled between upper teeth and lower lip which is somewhat depressed in the middle. Voiceless.
fides, fatum, fero, fundo.

v Upper teeth lightly touching lower lip. Breath expelled noiselessly. Voiced.
volo, vivens, vado, verto.

[1] Cf. the short but excellent "Sänger-Fibel" by T. Gerold (Mainz, Schotts Söhne, 1908).

fervens, venit, rogávi, vidéte,
visibílium et invisibílium, votum vovit,
affinitáte, avúlsus, effúsus, evádat.

ct, cc noctem, flecte, fructus, doctus,
dictus, ecce, factus, luctus,
áccipe, delictórum, dictúrus,
eructávit, occúrrite, fléctite.

s salus, solus, sibi, sepes.

c = ch cibus, cepi, cinis, feci,
jáciunt, ossa, fecérunt, sedísti lassus,
remissiónis, judicétur, crucem passus.

sc = sh scis, súscipe, ascéndens, scéptrum.

st stilus, stultus, gesto, pestis.

ti = tsi grátias, áctio, tértia, pétii,
justítia, lætítia, ultiónis, negotiatóri,
cœléstium, patiúntur, abstérget, státuit.

l, ll labor, lites, luna, lego,
stella, stilla, pellis, pullus,
alba, alta, pallor, pallam,
tábula, stípula, lavábo, pusíllus.

m Lips lightly closed. Teeth just apart. Tip of the tongue touching lower teeth or gums. Air passes through the nose.

n mater, mœsta, humus, limus,
nubes, niger, neque, nactus,
móneo, mundum, nunc, moménto,
firmaméntum, hymnum, solémnia,
sicut cinnamómum et bálsamum
aromatízans odórem dedi.

r, rr Tip of the tongue vibrates against the upper gums.
rosa, rubor, reus, risum,
narro, porro, serra, turris,
horror, hora, ero, erro,
myrrha, miror, currus, curo,
fero, ferrum, surréxit, terríbilis.

pr, str preces, propter, probo, supra,
nostram, stricte, vestris, stravit,
sequéstra, procédit, oppróbrium,
prostrátio, structúra, adstrúxit.

pt, nt scriptum, montes, quantus, optávit,

nct sanctus, defúnctus, accínctus, tinctus, cunctipoténtem, consubstantiálem, supplantabúntur, compúnctio, sculptílibus.

gu, qu sanguis, lingua, aqua, quorum, quia, réquiem, loquéla, tamquam, quóniam, derelínquas, dereliquísti.

x luxit, auxit, exspécto, diléxi, exsúrge, unxit, excélsus, déxteram.

gn igne, regnum, signum, dignæ, gignébant, benígne, magnália, pugnástis, ignovístis, agnéllus, lignórum, cognatióne.

Vowels.

a Tongue lying flat in the mouth. Tip of the tongue lightly touching the lower teeth. Mouth well open, teeth open about the thickness of the thumb.

Cantáte Dómino cánticum novum: * quia mirabília fecit.

u Air passage widely opened. Back part of the tongue raised and tip depressed. Lips rounded and somewhat protruded.

Laudáte eum in virtútibus ejus: * laudáte eum secúndum multitúdinem magnitúdinis ejus.

e, i Produced very similarly to *a*. Mouth moderately opened. Back of tongue raised somewhat.

Et misericórdia ejus a progénie in progénies * timéntibus eum.

o Lips as for *u*.

Confitébor tibi Dómine in toto corde meo: * in consílio justórum et congregatióne.

The Sequence *Dies iræ* contains a considerable number of the letters *u* and *i*. Great profit is derived from singing the psalm verses given above to the psalm tones with their various endings.

The sound to be sung must be attacked with correctness and precision (purity of letters).

This holds good chiefly in regard to the vowels. Therefore do not prefix *m, n, ng, nd, h* or *r*. Do not sing *o-a, i-e*. And make no change in the tone-colour of the vowel.

All the muscles which combine in forming a vowel must be put in proper position instantaneously, and remain there immoveable as long as the vowel continues to sound.

Lesson 4. Tone Production.

167. Position of the body and mouth.

Hold yourself in such a manner that the organs necessary for singing are not hampered in any way.

a) Always stand, when singing, with both feet resting on the ground equally and not too for apart.

b) The chest should not be contracted or overloaded with clothes; arms not crossed; book held at a little distance at about the level of the mouth.

c) Above all there must be no pressure on the larynx; the neck must not be craned even at the highest notes, nor the chin depressed too low at the deepest notes.

In short, "head erect, chest out, abdomen in, heels together". Stand firmly but always in an easy posture without constraint.

d) Mouth open; teeth apart. Normal opening of the mouth (for the vowel *a*) is when the middle of the thumb can easily be placed between the teeth. But the mouth must be opened gently and not too wide.

e) Half of the upper teeth, and the lower teeth almost entirely should disappear behind the lips.

The lips, however, should not be pressed upon the teeth, that makes the tone muffled; nor should they be too far away, which would make the tone too sharp. The form taken by the mouth should be round rather than oval.

f) The tongue must remain motionless as long as one and the same vowel is being sounded.

The tip of the tongue should rest lightly on the back part of the wall of the lower incisors.

168. The attack of the tone is either

a) breathed = *h̆a*, specially recommended for hard, piercing voices, or

b) soft = *a*, the usual attack, or

c) hard (shock of the glottis = $\overset{>}{a}$), important for such as deliver the tone in an uncertain and stifled manner.

1) The tone must be attacked straightway at the first breath, entirely, softly and very decidedly (purity of *timbre).*

There must be no growling or humming without any definite tone-colour; no audible breathing, still less any *m* or *n* or similar sound preceding.

2) The tone must be attacked with the utmost purity (purity of tone).

Avoid, therefore, the unpleasant method of attacking with a long or short note from above or below. Many, basses in particular, bring the tone quite out of the depths, running over several tones before laying hold of the proper one.

3) The tone must maintain its proper pitch, without sinking or rising or trembling.

The sinking of a note to be sustained (generally accompanied by a diminution of force) arises from want of breath (almost always in shoulder breathing), and frequently also from too forced an attack.

Raising of the tone, which is less frequent, comes from a too hurried forcing out of the breath, or from too much effort in singing.

4) The tone formed in the larynx must be directed so as to strike a little behind the roots of the upper teeth. The simultaneous sounding of the air enclosed in the hollows of the facial bones and in the nasal cavities then gives it more power and rotundity.

169. Exercises: 1) Sing on a convenient pitch a) firmly, but *piano* $\overset{>}{a},\ \overset{>}{a},\ \overset{>}{a},$ with shock of the glottis, b) then quite smoothly and *piano:* $\overset{<}{ha},\ \overset{<}{ha},\ \overset{<}{ha},\ \overset{<}{ha},$ followed by $\overset{<}{a},\ \overset{<}{a},\ \overset{<}{a},\ \overset{<}{a};$ repeat the same exercise a tone higher, and then a tone lower.

2) If the tone sounds colourless and flat, then hum with a nasal sound *m, m, m, m,* or *n, n, ng, ng,* and afterwards with a deeper colouring for the vowels:

mi, me, ma, mo, mu, mæ, mœ, mü, also *ni, ne* etc.

Then sing the vowels clearly and purely without the consonants or any nasal sound. This latter occurs when the velum palati, the soft part of the palate to which the uvula is attached, is depressed, and too much of the stream of air passes up to the *choanæ,* the internal nasal cavities. The tongue is also often raised, so that the entrance to the mouth is completely blocked.

3) If the tone is hollow, dull and "mouthy", by reason of the tongue being drawn too far back, so that the tone can only escape by circuitous routes, then practise the following:

fi, fe, fa, fo, fu, fä, fö, fü;
wi, we, wa, etc.
si, se, sa, etc.
nja, ja, ja; njö, ja, ja; ja, ja, ja;
nja, jä, nja; nja, jö, ja; nja, ju, ja;
nja, je, ja; nja, ji, ja; nja, jo, ja;
nja, ja, jall; nja, jä, jäll; nja, je, jell;
nja, ji, jill; nja, jo, joll; nja, ju, jull.

The *j* must always be strongly voiced. "The tongue lies in a position as for tasting or sipping, almost suspended over the lower teeth and touching the lower lip".[1]

This forces one to direct the tone forward.

4) To avoid a "throaty" tone tenors should be careful

a) to change from chest to head voice (falsetto) in an ascending passage before the last note of the chest register.

[1] Seydel, l. c. p. 8 sq.

For example, if the upper $\bar{d}$ is the last tone of the chest register, the head voice should begin upon the preceding $\bar{c}$.

If the teacher is to succeed in developing a good tone, he must not shirk the trouble of fixing for each singer the note upon which the change of register should be made. The falsetto must be developed tone by tone upwards, and *piano*.

b) To avoid all straining and pressing of muscles by craning the neck. Basses must be satisfied at first with somewhat weaker lower tones, endeavouring to strengthen them gradually without any forcing. In this they will find a rather dark nasal colouring of the vowels to be of assistance.

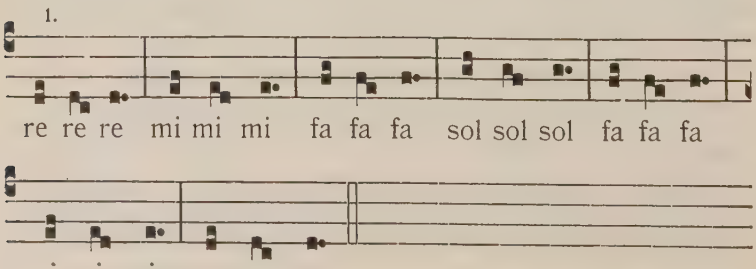
Lesson 5. Seconds.

170. The following exercises are to be solfa-ed, i. e., the name of each note to be sung. The name must be pronounced sharply and distinctly, the full sound of the vowel being held on to its proper length according to the value of the note, the articulation of the consonants leading to the next vowel quick but distinct. In this way both vowels and consonants produce their proper effect, and a good *legato* style is acquired with perfectly distinct utterance.

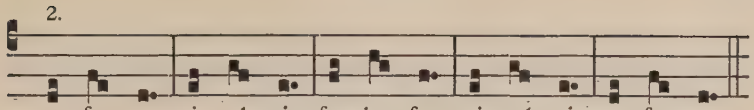
At first always sing *piano,* for this is the only method by which one can learn to equalise the voice, a matter of the greatest importance in the rendering of the chant.

First repeat the exercises in Chapter III, then take the following:

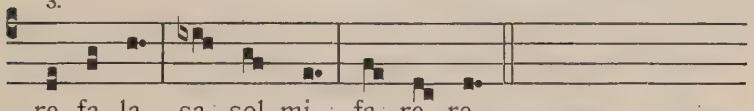
1.



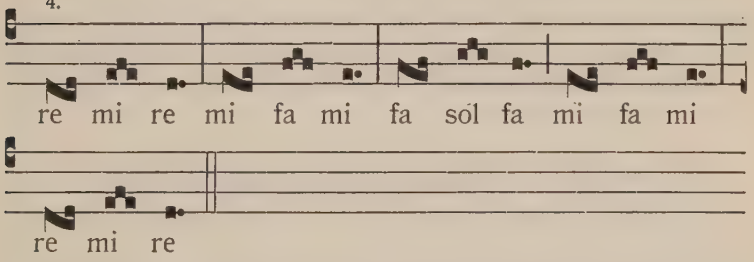
2.



3.

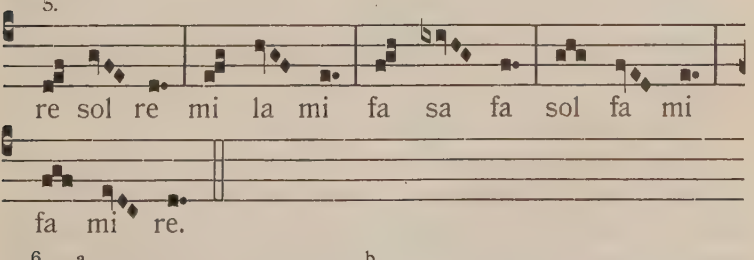


4.

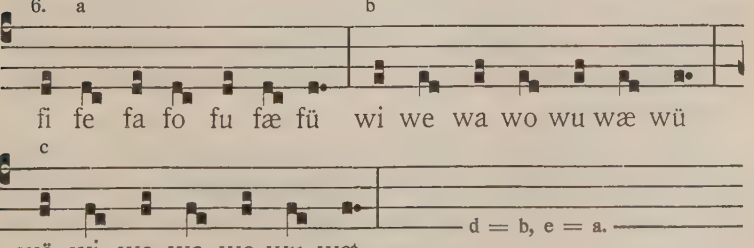


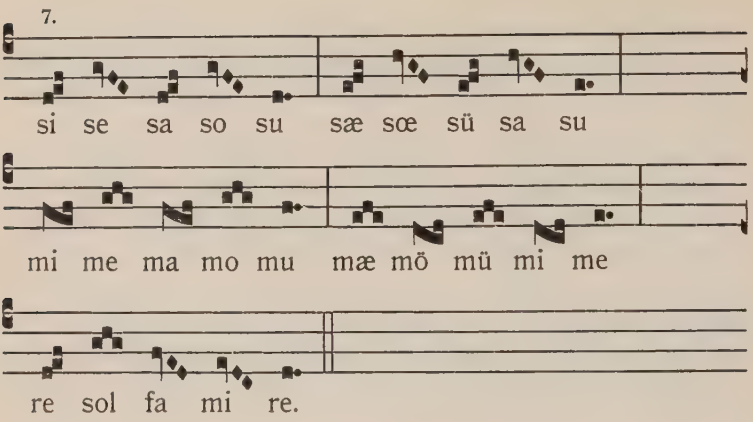
In singing a *Torculus* there is a tendency to accent the second note. Do not forget that the first note of each group is accented.

5.



6. a b





Lesson 6. Thirds, Exercises with Text.

171. Preliminary Instruction 1) *Do* clef on the 3rd line (p. 15);

2) Neums with 3 notes (p. 17 sq.); some neums with 4 notes (p. 20 sq.);

3) The major third composed of two whole tones must be carefully distinguished from the minor third of a tone and a half.

Delivery: The first note of each group is accented as in $^3/_8$ time.

172. Rules with regard to the text:

a) If a new syllable of the same word follows, the vowel of the syllable must continue to sound clearly until the moment comes for the new syllable: the transition must be made quickly and with precision. Avoid doubling consonants, and do not sing *Kýrrrie,* nor *vollluntátis, homminibus, offerrréntes* etc., but *Kýrie, voluntátis, homínibus, offeréntes.*

If two vowels follow one another, the new vowel must start faultlessly without the interpolation of any other sound. Thus not *Mari-eæ-a.* Nor must any consonants be inserted, not *Mari-j-a; De-j-us; Jo-u-v-annes.*

To escape this fault many place the vowel sounds close together, but not united, which is beautiful neither in speech nor in song.

Diphthongs *(au, eu, ei)* are to be sung as double vowels, and in such way that the first vowel may sound almost as long as the tone lasts, the second being inserted quickly at the end (thus *lau--udet, e--uge, elé--ison).* Consonants are always attracted, to the next syllable, thus one must sing *e-xspe-ctá-ntes.* Particular care must be taken to avoid interpolating any sounds between the consonants, such as *ome-nes, ve-a-rbum, ver-e-bum.*

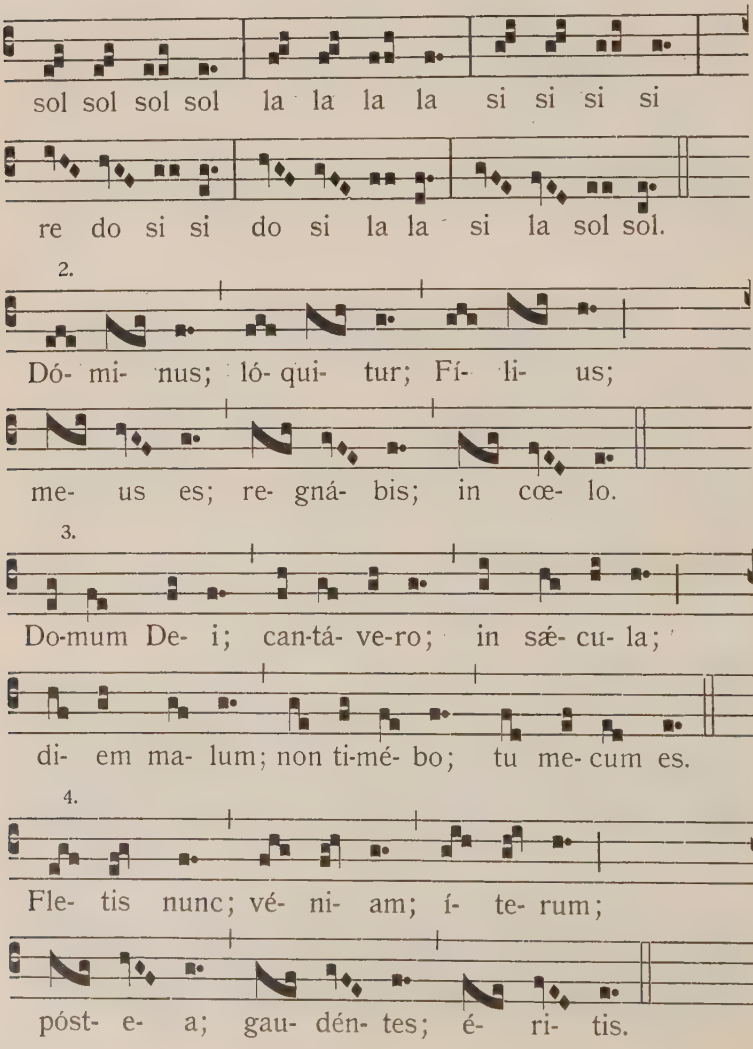
β) If a new word follows beginning with a consonant, it is to be taken at once like a new syllable of the same word, provided that the words belong to one another according to the sense; e. g., *Deo Patri sit gloria* is to be sung as *Deopatrisitgloria.* The letter *h* is clearly an exception, since it cannot, of course, be pronounced without a break *(pax homínibus).* If two consonants alike in sound follow one another, it is easier and better to enunciate the same letter once only, making it, however, somewhat longer, e. gr., *sede - ssapiéntiæ,* but it is otherwise with *sedet / Deus,* where the consonants are not exactly alike.

If a word closes with a consonant whilst the second begins with a vowel, attack the second word afresh, except perhaps words which are very closely connected with each other, but the consonant must not be too indistinct; in fact it will be better if enunciated somewhat charply, e. g., *ab illis, in eo;* not so good, *Deus est.*

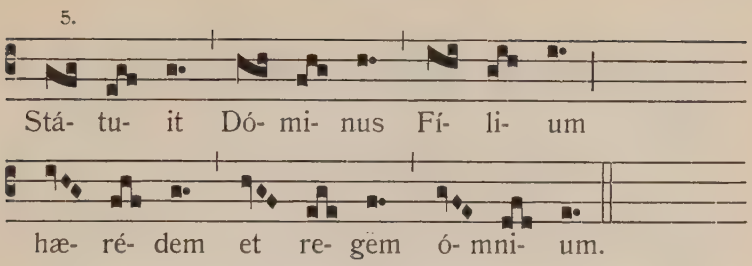
γ) A vowel must not be broken off before a pause, but must die away gently. On the other hand a consonant must finish distinctly. It is precisely the final consonants that are lost to the disadvantage of the listener.

The Exercises should always first be *sol-faed.* Be very careful not to sing *f*♯ at the end of the exercises, but *f*♮.

1. **173.**

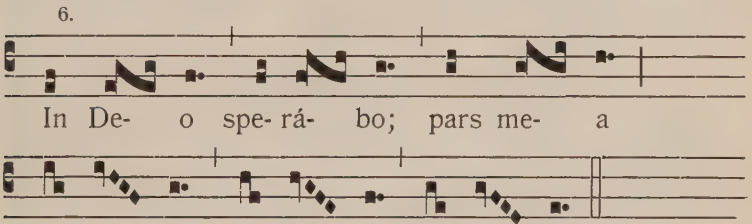

sol sol sol sol la la la la si si si si
re do si si do si la la si la sol sol.
2.
Dó- mi- nus; ló- qui- tur; Fí- li- us;
me- us es; re- gná- bis; in cœ- lo.
3.
Do-mum De- i; can-tá- ve-ro; in sæ- cu- la;
di- em ma- lum; non ti-mé- bo; tu me- cum es.
4.
Fle- tis nunc; vé- ni- am; í- te- rum;
póst- e- a; gau- dén- tes; é- ri- tis.

5.

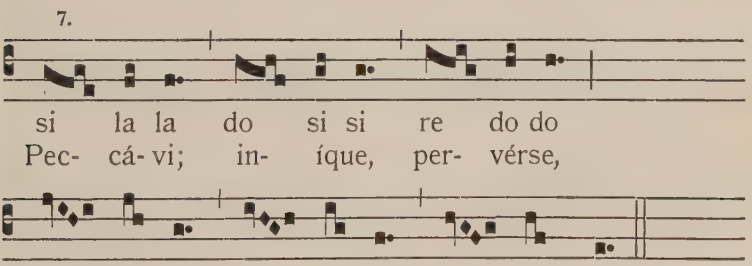


174. Neums with four notes are accented on the first and third notes (p. 33).

6.



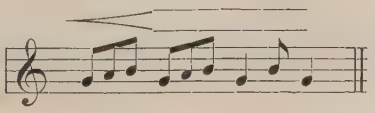
7.

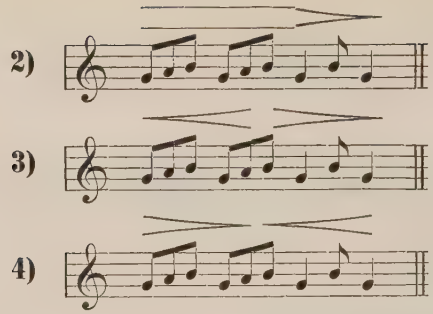


Lesson 7. Crescendo and Decrescendo.

175. The Exercises of the preceding lesson are to be sung in the following manner:

1)





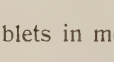
In the *Decrescendo* the same position of the mouth must be kept as in the *Crescendo*.

Lesson 8. Free Rhythm.

176. Preliminary Instruction: 1) *Fa clef* on the third line (p. 22);

2) The altered semitone ♭ (p. 11).

Delivery. At first accentuate strongly, but little by little the accents should be moderated so that a soft, smooth glide may be attained, but always so that the rhythm can easily be recognised, a binary figure (rhythmic group of two notes) being clearly distinguished from a ternary figure (rhythmic group of three notes).

N.B. Ternary figures are **not** in the same relation to binary figures as triplets are to doublets in modern music (). One group (a beat) is not like the other , but one note is equal to the other note in time-value.

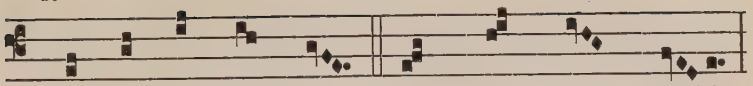
When there is a disposition to sing a ternary figure after a binary figure quicker, stop the pupil and let him sing the ternary a shade slower, taking particular care to accentuate the first note well, and to dwell upon it a little.

It is desirable later on to practise Exercises 1—4 more frequently, perhaps at the commencement of the Lesson. The free alternation of binary and ternary rhythms must become the plain chant singer's second nature.

To solve any doubt as to the rhythm, some of the Exercises have been written in modern notation with accents.

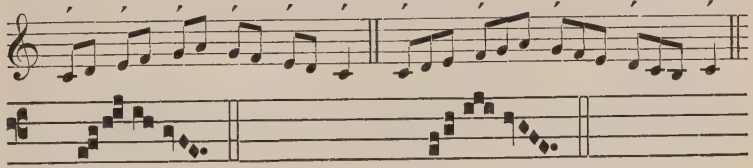
177.

1.

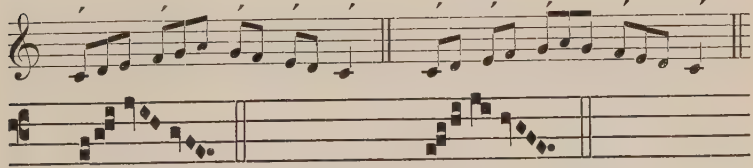


1. *do-re mi-fa sol-la sol-fa mi-re-do. do-re-mi fa-sol-la sol-fa-mi re-do-si do.*

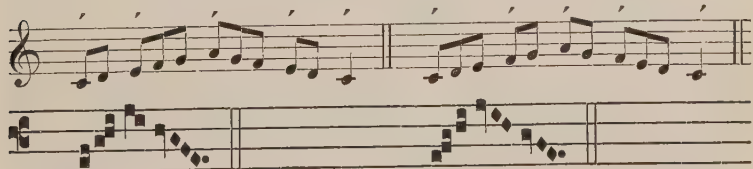
2. Va_____, vae_____,



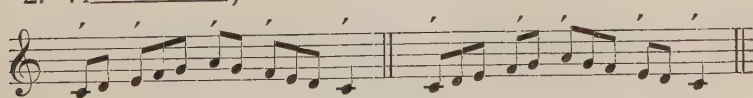
1. La, la, la . . . .
2. Voe_____, vo_____,



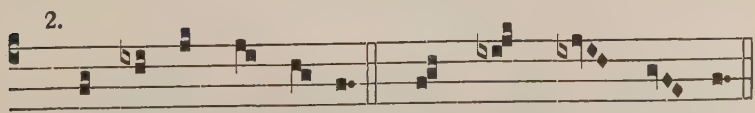
1. La, la, la . . . .
2. Vu_____, vue_____,



1. La, la, la . . . .
2. Vi_____, ve_____.

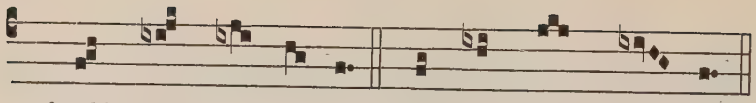


2.

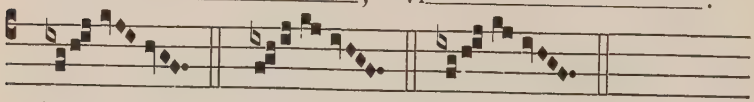


fa-sol la-sa do-re do-sa la-sol fa. fa-sol-la sa-do-re do-sa-la sol-fa-mi fa.

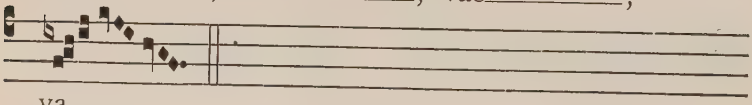
Ve_____, vi_____,



vue_____, vi_____.



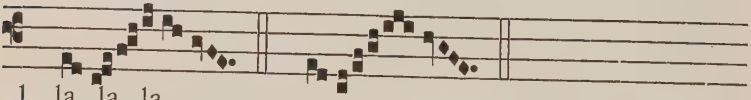
vo_____, voe_____, vae_____,



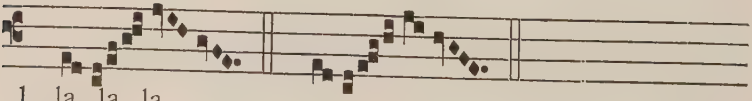
va_____.

3.

1. La, la, la ....
2. Do_____, re_____,



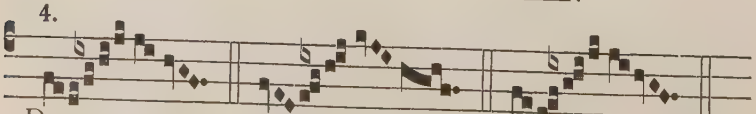
1. la, la, la ....
2. mi_____, fa_____,



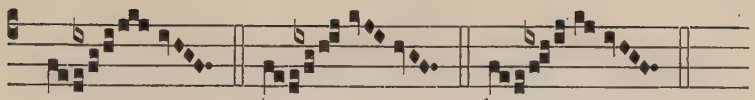
1. la, la, la ....
2. sol_____, la_____,

1. la, la, la ....
2. si_____, do_____.

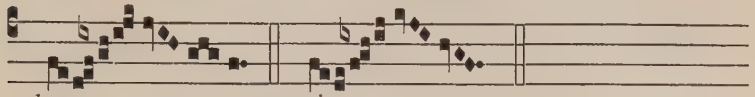
4.



Da_____, me_____, ni_____,

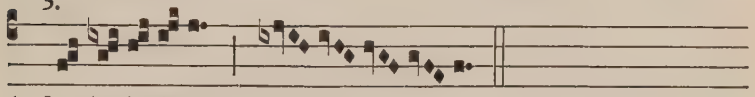


po_____, tu_____, la_____,

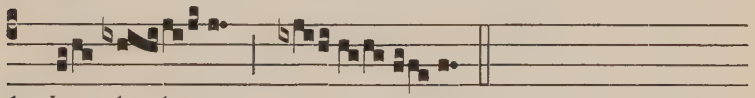


be_____, si_____.

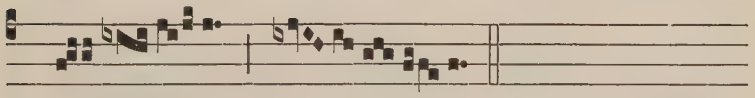
5.



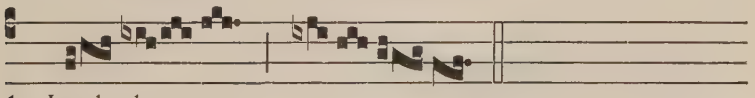
1. La, la, la, la . . . .
2. O_____; u_____.



1. La, la, la . . . .
2. E_____; e_____.

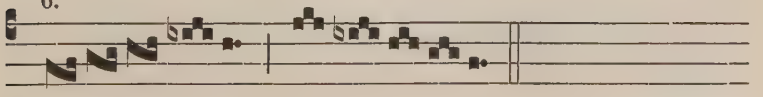


1. La, la, la . . . .
2. A_____; i_____.

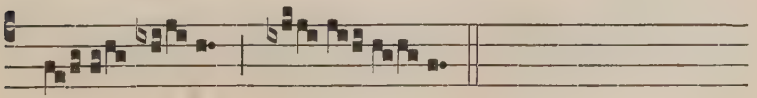


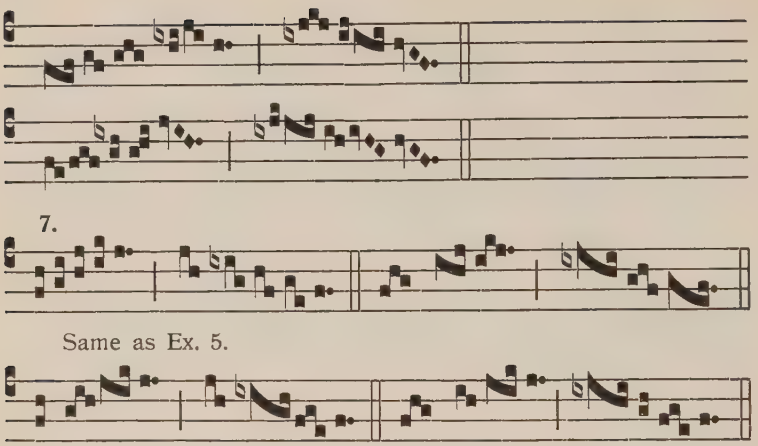
1. La, la, la . . . .
2. a_____; o_____.

6.



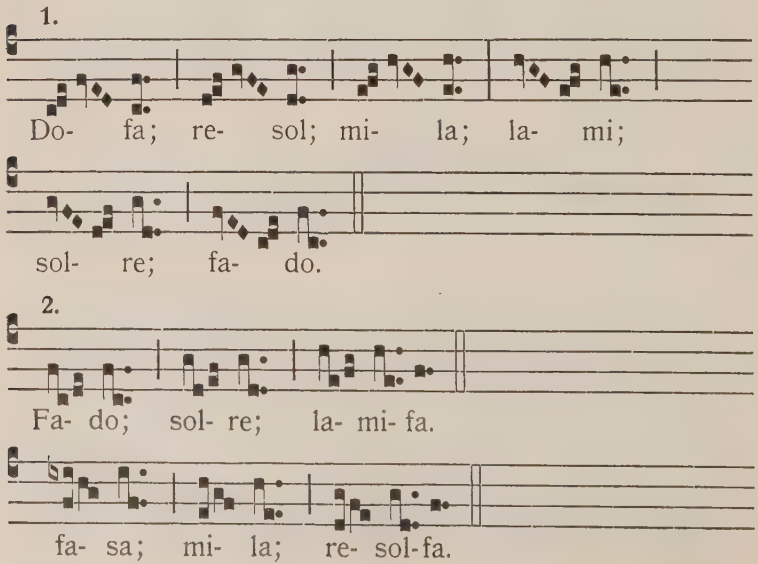
Same as Ex. 5.



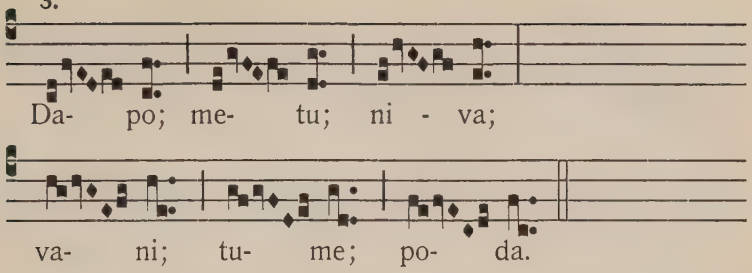


Lesson 9. Wider intervals.

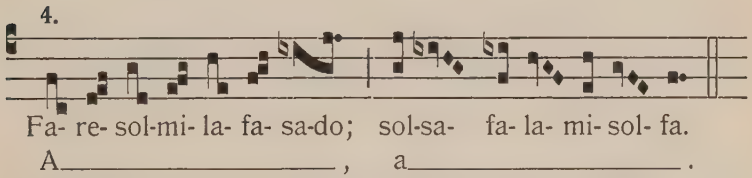
178. The tones may be slurred a little *(portamento)* to accustom the singer to produce a pleasing *legato* with wider intervals also.



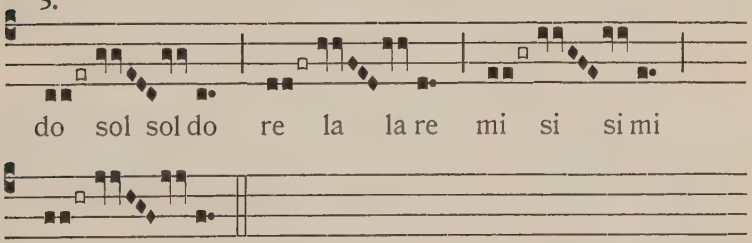
3.



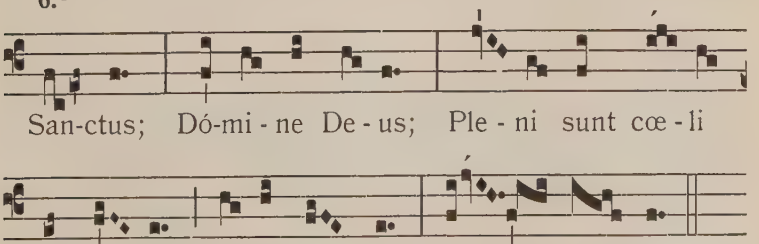
4.



5.

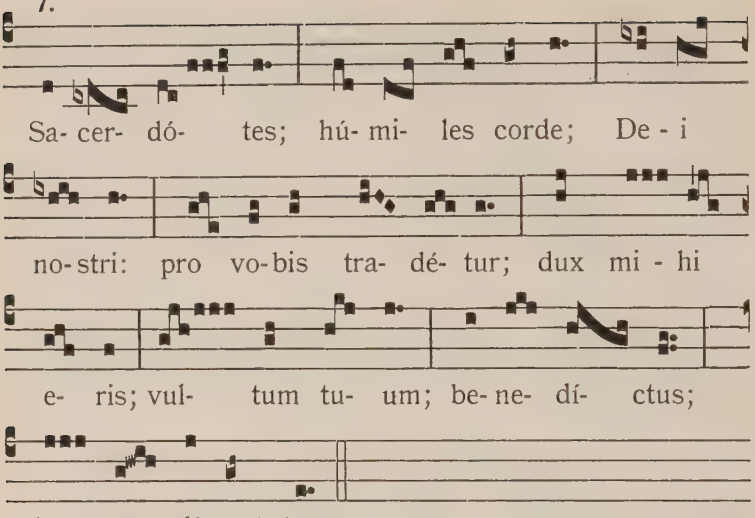


6.[1]

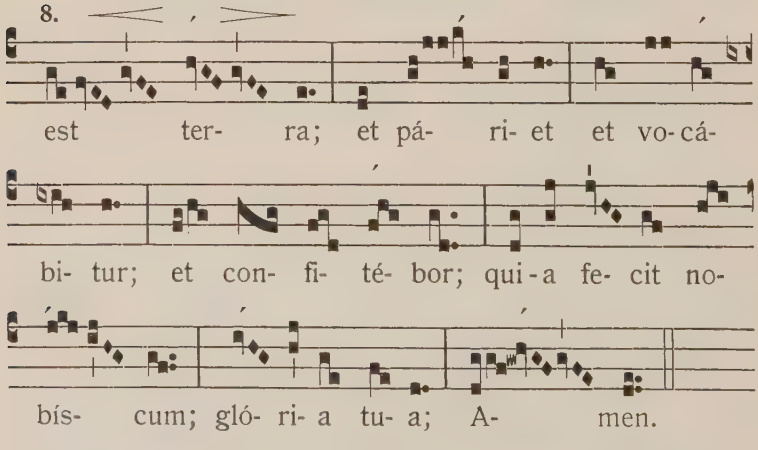


[1] If the intervals are not struck accurately, the intervening notes should be sung first, then the interval itself, thus, for example: *re do si la*, then: *re-la*.

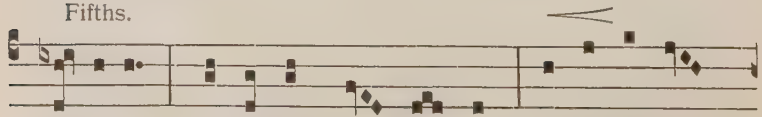
7.


Sa- cer- dó- tes; hú- mi- les corde; De - i
no- stri: pro vo- bis tra- dé- tur; dux mi - hi
e- ris; vul- tum tu- um; be- ne- dí- ctus;
be- ne- dí- cent te.

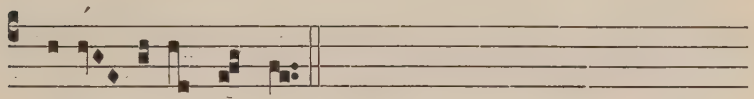
8.


est ter- ra; et pá- ri- et et vo- cá-
bi- tur; et con- fi- té- bor; qui- a fe- cit no-
bís- cum; gló- ri- a tu- a; A- men.

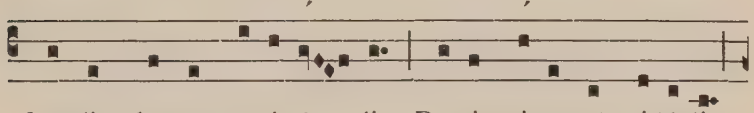
Fifths.


Stá- tu- it; o- pór- tet me es- se; ju- di- cándus

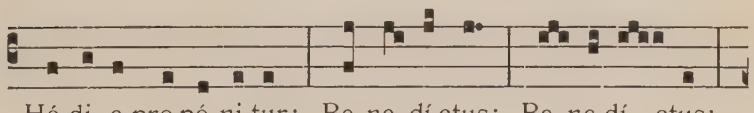
ho-mo re-us: Hu-ic ergo par-ce De-us; per i- gnem;



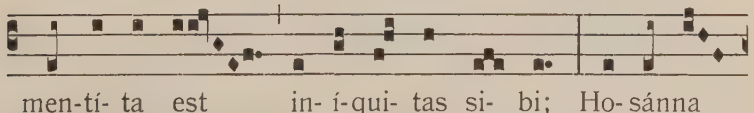
clamá- ve-rint ad me.



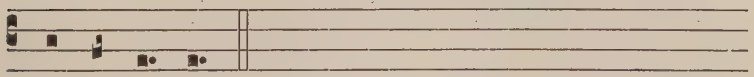
Laudis thema spe-ci- á- lis, Pa-nis vivus et vi-tá-lis



Hó-di- e pro-pó-ni-tur; Be-ne-dí-ctus; Be-ne-dí- ctus;



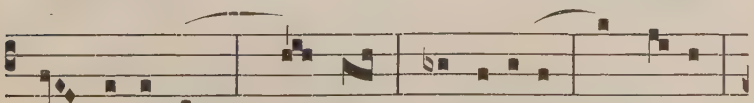
men-tí- ta est in- í-qui- tas si- bi; Ho-sánna



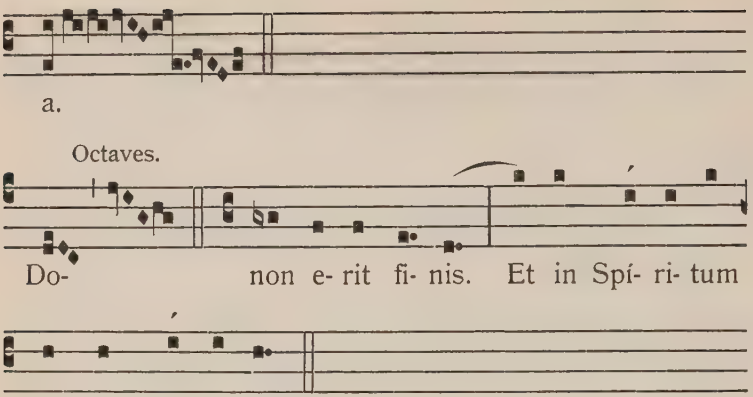
in ex-cél- sis.

Sixths.

Terra ; nobis. Quó-ni- am; Sá-ba- oth. Ple-ni sunt.



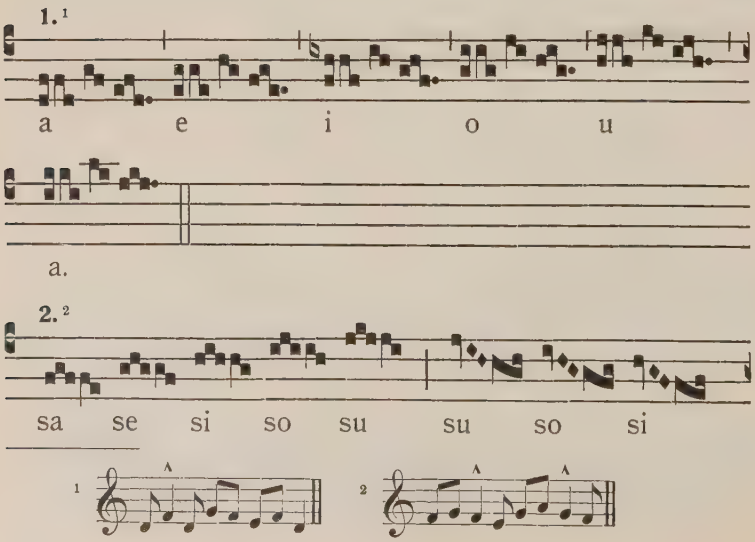
e- lé- i- son. Chri- ste; mor-tu- órum. Et vi- tam;

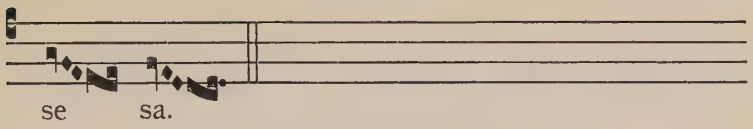


For further exercise take the Gloria melodies p. 120 sq., Antiphons p. 99 sq., and Hymns p. 109 sq.

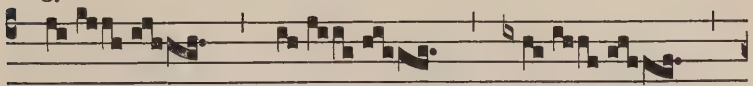
Lesson 10. Pressus and Strophicus.

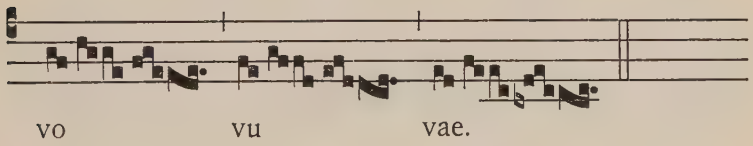
179. Preliminary: 1) *Pressus,* p. 35 sq.
2) *Bistropha,* p. 15, *Tristropha,* p. 17.



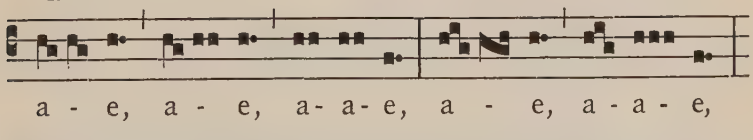


3.[1]

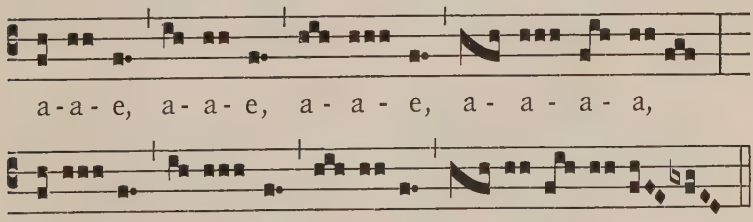




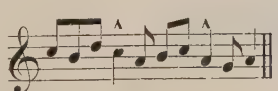
4.[2]



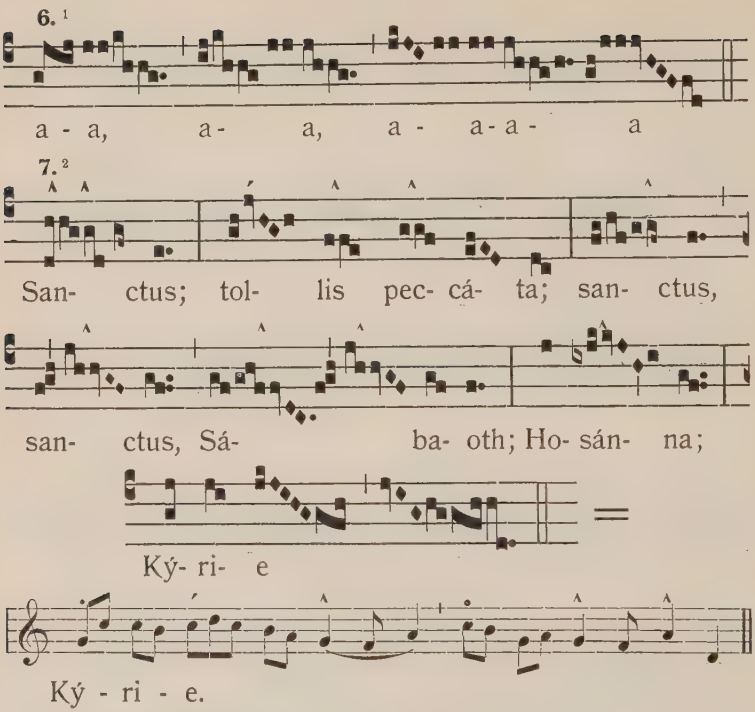
5.



---

1 

[2] From Mocquereau, Nombre musical grég. (Desclée 1908) p. 343 sqq.



Study the Offertory for the Ascension, the Introit *Justus ut palma,* Gradual for Monday in Holy Week, Gradual *Dirigátur orátio* and the Offertory *Véritas mea.*

---

[2] The first note *d* must be appreciably weaker than the following *pressus.*

APPENDIX II.

The Ecclesiastical Calendar.

Explanation of Latin Words and Abbreviations in the Ecclesiastical Calendar (Directorium, Ordo) for the Convenience of Choirmasters, Organists and Singers.

Order of precedence of feasts. The highest degree is *Duplex primæ classis* = Double of the first class, e. g., Christmas, Easter, Whit Sunday, Assumption of Our Lady, SS. Peter and Paul. Then comes *Duplex secundæ classis* = Double of the second class, e. g., Nativity of Our Lady, Feasts of the Apostles etc.; then *Duplex majus* = Greater Double; *Duplex* = Double; *Semiduplex* = Semi-double, and *Simplex,* Simple feast.

A.

a, ab, from; *a cap.* = *a capítulo,* from the Little Chapter onwards, see pp. 60, 63.
Abb. = *abbas,* Abbot.
Abs. = *absolútio,* Absolution (Requiem).
absque, without.
add. = *additur,* is added (e. g., *Allelúja).*
Adv. = *Advéntus,* Advent.
álias with date = the feast is to be found on the particular day.
a. l. = *aliquibus locis,* in some places.
alternátim, alternately.
Ang. = *ángelus,* angel.
ang. custódes, guardian angels.
Anniversárius, anniversary.
Anniv. Dedicatiónis Ecclésiæ, Anniversary of the Dedication of a church.
Annuntiátio, Annunciation.
annus, year.
ante, before.
Ant. = *antiphóna.*
Ap. (App.) = *Apóstolus,* an Apostle, *(Apóstoli,* the Apostles).
Arch. = *Archángelus,* Archangel.
Ascénsio, Ascension.
Assúmptio B. M. V., Assumption of the B. V. M.

B.

B. = *beátus,* blessed.
B. M. V. = *beátæ Maríæ Virginis,* of the B. V. M.

C.

camp. = *campánum,* bell.
cant. = *cantátur,* is sung.
„ = *cantóres,* cantors, or chanters.
cap. = *capítulum,* Little Chapter after the psalms, see p. 60.
Cáthedra Petri, St. Peter's Chair (feast of).
cessat, (cessant), ceases (cease).
Cin. = *cinis,* Ashes.
Circumcísio, Circumcision.

Cl. = *classis,* class; *I. cl., II. cl.,* 1st, 2nd class (feast of the).
Cœna Dñi. = *Cœna Dómini,* Maundy Thursday.
com. = *commemorátio;* see p. 61, 62.
Com. = *Commúne,* the Common; see p. 60.
Concéptio, Conception B. V. M. (8. Dec.)
C., Cf. or *Conf.* = *Conféssor,* a Confessor.
Cf. non P. = *Conféssor non Póntifex,* Confessor not a Bishop.
Cf. P. = *Conféssor Póntifex,* Confessor and Bishop.
conj. = *conjúngitur,* is joined, particularly in hymns.
Convérsio, Conversion.
Cor Jesu, Heart of Jesus.
coram expósito (SS. Sacraménto), in presence of the Blessed Sacrament exposed.
Coróna (spínea), Crown of Thorns.
Corpus Christi, Feast of Corpus Christi.
Cr. = *Credo,* Creed.
Crux, Cross.
c. = *cum,* with.

D.

de, of *(de seq.,* of the following feast); *(de eódem,* of the same).
Decollátio, Beheading (St. John B.).
Dedicátio, Dedic. of a Church.
def. = *defúnctus,* the deceased.
deínceps, thenceforth.
dic. = *dicitur (dicúntur),* is or are said.
dies, day, days.
distribútio, distribution.
D. E. = *Doctor Ecclésiæ,* Doctor of the Church.
Dolóres, Seven Dolours B. V. M.
Dom. = *Domínica,* Sunday.
Dñs = *Dóminus* (our Lord Jesus Christ).
duo, two.
dupl. = *duplex,* double (feast).

E.

Eccl. = *ecclésia,* church.
Epiphánia, Feast of the Epiphany.
Ep. = *epíscopus,* Bishop.
exaltátio, Exaltation of the Holy Cross.
exínde, from thenceforth.
exspectátio, Expectation (of the Birth of our Lord).

F.

F. = *féria,* week-day.
Fest. = *festum,* feast.

G.

genufléxio, genuflection.
Gl. = *Glória.*

H.

Hébdomas major, Holy Week.
hon. or *in hon.* = *in honórem,* in honour.
Hym. = *hymnus,* hymn.

I.

Imac. = *immaculáta,* immaculate.
immediáte, immediately.
incipit (incípiunt), begins (begin).
inclinátio, inclination.
infra, within (e. g., the Octave).
Innoc. = *Innocéntes,* Holy Innocents.
integer, entire, the whole.
inter, between.

Intr. = *Introitus,* Introit.
in utrisque Vésperis, in both 1st and 2nd Vespers.
Invéntio, the Finding (of the Holy Cross).

J.

júngitur, is joined.

L.

L. (Ll.) = *léctio (lectiónes),* lesson, lessons.
Lánceæ et Clavórum, of the Lance and Nails (feast).
Lib. = *Liber,* book.
Lit. = *Litánia,* litany.
locus, a place; 2° *loco,* in the second place, in the place of.

M.

Magn. = *Magnificat.*
major, greater, *duplex majus,* (feast of the rank of a greater double).
M. V. = *Maríæ Vírginis,* of the B. V. M.
M. = *martyr; Mm.* = *mártyrum,* of the Martyrs.
Matérnitas, Maternity.
M. S.; see p. 111.
M. = *Missa,* Mass.
mutátur, is changed.

N.

Nat. = *natívitas,* birth.
necnon, also.
Nomen, Name.
non, not; see *Cf. non P.*

O.

Oct. = *octáva,* Octave.
omíttitur, is omitted.
omisso, being omitted.
Omnia, all.
Omnium Sanctórum, All Saints Day.
Or. = *orátio,* prayer.
Org. = *órganum,* organ.
org. silent, the organ not to be played.

P.

Pag. = *página,* page.
Palm., Dom. Palmárum, Palm Sunday.
Parascéve, Good Friday.
Partus, birth (see above *exspectátio).*
P. = *Pascha,* Easter; *paschális,* Paschal (in particular *T. P.* = *témpore paschali,* in Paschal time).
Pass. = *Pássio,* Passion; *Dom. Pass.* = *Domínica Passiónis,* Passion Sunday.
Patroc. = *Patrocínium,* Patronage.
Pent. or *Pentec.* = *Pentecóstes,* Pentecost.
permíttitur, it is allowed.
Plaga, Wound.
plures (plúrimi), several (e. g., *plur. mártyrum,* feast of many martyrs).
P. or *Pont.* = *Póntifex,* Bishop (see above *C. Cf.).*
Pp. = *Papa,* Pope.
ppr. = *próprium,* proper; *ómnia ppr.,* all proper.
post, after.
præcédens, preceding; see p. 63.
Præf. = *Præfátio,* Preface.
Præsentátio, Presentation.
pretiosíssimi sánguinis, of the most Precious Blood.

prohibétur, is forbidden.
Proph. = *Prophéta, prophetia,* a prophet or prophecy.
Propr. Diœc., Diocesan Proper, an Appendix to many liturgical books containing the feasts of saints celebrated in a particular diocese.
Ps. = *psalmi.*
pulsátur (órganum, the organ) is played.
pulsátur (camp., bell) is rung.
Purificátio B. M. V., Candlemas Day.
Purissimi Cordis, feast of the most pure Heart of Mary.
Púritas, purity.

Q.

Quadr. = *quadragésima,* Lent.
quadraginta, forty.
quátuor, four.
quibúsdam locis, in some places.
Quinquagésima, Sunday before Ash Wednesday.

R.

rel. = *réliqua,* the rest, what remains.
reperitur, is found.
rep. = *repétitur,* is repeated.
℟. = *Responsórium.*
Resurréctio, Resurrection.
Rogatiónum Féria, Day in Rogation Week.

S.

Sabb. = *Sábbatum,* Saturday.
Sac. = *Sacérdos,* Priest.
s. (SS.) = *sanctus (sancti),* holy, saint (saints).
SS. Sacr. = *Sanctissimum Sacraméntum,* the Blessed Sacrament.
sd., sem. = *semidúplex,* semi-double feast.
secréto, silently, in secret.
Septuagésima, 3rd Sunday before Ash Wednesday.
seq. = *sequens,* the following (see p. 62).
Seq. = *Sequéntia,* sequence.
Sexagésima, 2nd Sunday before Ash Wednesday.
silet (silent), remains or remain silent.
simpl. = *simplex,* simple.
Sindon, Winding sheet.
Soc. = *sócii,* companions.
sol. = *Solémnis,* solemn.
Solémnitas, solemnity.
suffr. = *suffrágia;* suffrages, see p. 62.
súmitur, is taken.
Suppl. = *suppleméntum,* supplement.
supra, above.

T.

tacet, is silent.
T. P. see above, *Pascha.*
T. (= témpore) Pass., in Passiontide.
T. Quadr., in Lent.
Ténebræ, Matins and Lauds on the last three days of Holy Week.
ter, thrice.
Tr. = *Tractus,* Tract.
Transfigurátio, Transfiguration.
Translátio, Translation.
Triduum sacrum, three last days of Holy Week.
Trínitas, Trinity.

U.

unus, one.
utérque, both (see above *in utrisque Vésperis).*
ut, as; *ut in I. Vésperis,* as in 1st Vespers.
ut in Festo, as on the feast.
ut heri, as yesterday.

V.

vacat, falls out, is wanting.
variátur, is changed.
Ven. = *Venerábilis,* venerable.
V. = *Virgo,* virgin.
℣. = *versus, versículus.*
Vp. = *Vésperæ,* Vespers.
Vid. = *Vidua,* widow.
vide, see.
Vig. = *vigília,* vigil.
vigínti, twenty.
Visitátio, Visitation.
Vúlnera, Wounds.

Examples from the (Freiburg) *Directorium: † † Fer. 6. Epiphania Domini dupl. 1. cl. cum Octava* (what follows is not of consequence to choirmasters, etc., until we come to) *M. c. Gl. Cr.*

Therefore on Friday (the 6th day from Sunday), the Epiphany, *duplex:* the entire antiphon must be sung before and after the psalm; 1st class with octave . . . Mass with *Gloria* and *Credo.*

Vp. 2dæ de eodem Festo = 2nd Vespers of the same feast without commemorations.

Dom. XIV. post Pentec. . . . . Festum S. Joachim . . . .

In 2. Vesp. com. Oct. Assumpt. (ex 1. Vesp.), Dom., diei Oct. S. Laurentii et S. Agapiti M.

In the second Vespers (all for the feast of the day) commemoration of the Octave of the Assumption (Magnificat antiphon etc. from the first Vespers), of the Sunday (Magnificat antiphon etc. from the second Vespers), of the Octave day of St. Laurence (Magnificat antiphon etc. from second Vespers) and of St. Agapitus (Magn. antiphon etc. from first Vespers of the *Comm. unius Mart.).*

SECOND PART

CHAPTER I.

A Short History of Gregorian Chant.

1. Since the earliest centuries of her existence the Church has been in possession of a liturgical chant, and thus it may be said with truth that Church music is as old as the Church herself. Certainly, as regards some of its melodies, the choral chant dates back to the first years of the Christian era.[1]

2. Although we have no positive accounts of the use and methods of the oldest Church music from the Fathers and earliest writers, yet the oldest accessible manuscript collections of melodies are of 9th century origin. These are the codices of St. Gall 359; Rome Vallic. B 50; Paris, National Library, Latin 909. (The 8th cent. codices of Monza *[Cantatorium]* and of Zürich-Rheinau 33 give simply the text of the chant without notes.) From this time onward materials are so abundant and so definite in form and organic structure that later centuries offer little that is new, at least as regards melodies in use even at the present day. In fact the chief difficulty was to maintain the high ideal of the traditional artistic forms.

3. Church music before the 9th century.

The New Testament and the Fathers and writers of the Church testify to the use by the early Christians of

---

[1] Cf. Leitner, *der gottesdienstl. Volksgesang im jüdischen und christlichen Altertum* (Freiburg, Herder 1906). — Wagner, *Ursprung.* — Gastoué, *Origines.* — Nikel, *Geschichte der kath. Kirchenmusik,* Vol. I. *Gesch. des greg. Chorals* (Breslau, Gœrlich 1908).

hymns during the Sacrifice of the Mass and other services of the Church. But the question arises as to whether elaborate melismatic chants and those vocal utterances so beloved of Eastern peoples were in use from the beginning, or whether the oldest melodies were more in the nature of a recitative, or, as seems more probable, whether both forms were in use, though not everywhere to the same extent and perfection.

The development of the liturgy, especially that of the Divine Office, which is founded upon the Jewish form of worship, gives rise to the supposition that, together with liturgical forms, melodies also were adopted from the synagogue. Most probably the simple and more elaborate melodies for psalmody (almost the only kind of music mentioned at any length by the Fathers) may be traced to this source.

The difficulty of passing any judgment upon the character of these melodies is increased by the fact that the first treatise on synagogal music was written so late as the 17th cent. by the Jesuit Athanasius Kircher in his *Musurgia universalis*. On the other hand, the opinion that the chant represents a branch of Greek and Græco-Roman music becomes further confirmed by a comparison of Church melodies with the records of ancient Greek music.[1]

Compare the Hymn to Helios (in Gevaert, Mel. 39 line 9) with the antiphon *Accipiens Simeon* on the Purification; the Hymn to Nemesis, composed by Mesomedes about A. D. 140 (l. c. 44, lines 14 and 15) with Kyrie[2] 6 of the typical Graduale; also the song of Seikilos (and others in Möhler, *Gesch. der alten und mittelalterl. Musik* I, 18, Göschen's collection) with the *Hosánna filio David* on Palm Sunday.

The singing of hymns[3] was introduced into the West, from Syria, first of all by St. Ambrose († 397)

---

[1] Cf. A. Möhler, *die griechische, griechisch-römische und altchristlich-lateinische Musik*, (Rome-Freiburg 1898) and Mus. s. 1911, 193 sq.

[2] Mus. s. 1912, 1 sq.

[3] M. P. L. 14, 31 and 16, 1017.

as a by no means unimportant antidote against the hymns of heretics. Probably the writers of the hymns also composed the music for them, at least this is almost always assumed by St. Ambrose, who also introduced into Milan antiphonal singing[1] in the shape of psalmody with alternate choirs, and this was very early preceded by a sort of introduction corresponding to our antiphon.

St. Ambrose (397) is known as the "Father of ecclesiastical music", and the Milanese chant is called after his name "Ambrosian".[2] How far this chant can be traced to St. Ambrose has not been determined, and in view of the fact that there are no MSS. bearing on the subject of an earlier date than the 11th century, it cannot be determined. According to Kienle *(Choralschule,* p. 126) the so-called "Ambrosian chant" is "based on the same principles as Gregorian; we find the same musical system, the same modes, the melodies are built up with the same little figures, and there is the same freedom as regards rhythm. Both elaborate and simple melodies are employed, but the elaborate ones are often more elaborate, and the simple ones still simpler, than the Gregorian. The theory of form is the same, but the character is appreciably different." The Ambrosian chants are oft-times vehement, almost unmethodical, and frequently present a harsh and monotonous flow of melody by reason of numerous progressions in seconds. A comparison of the two styles leads to the assumption that the Ambrosian chants were thoroughly corrected, polished and rounded off in a judicious manner by one or several musicians, St. Gregory and his school, musicians with a keen perception for strict forms, for proportion in the parts and for delicacy, rich variety and tenderness of melody.[3]

A theory recently put forth[4] is to the effect that St. Gregory and his school revised not the Ambrosian melodies, but old Roman airs which are contained in three manuscripts which date back certainly only to the 12—13 cent. (see Pal. mus. II, 5).

---

[1] M. P. L. 32, 770.

[2] Cf. Ambrosiana, Scritti varii (Milan, Cogliati 1897): IX. Mocquereau: Chant Ambrosien.

[3] When Ott has concluded in the Rassegna his researches into close details it will be possible to form a more decided judgment on many points concerning the Ambrosian chant.

[4] Revue, 20, 69 sq.

Between 450 and 550 the customary psalm after the lections was restricted to two verses sung in the style of a responsory. This has given rise to the supposition that very elaborate melodies were introduced for these chants, and that on this account the text was abbreviated. A Frankish monk[1] in the 8th cent. mentions Popes St. Damasus, St. Leo, St. Gelasius, Symmachus, John I and Boniface II as having laboured for the development of church music. St. Gregory the Great (590—604) deserves special mention, for, though he left none of his own compositions, he, either personally or through his Roman singing-school, collected and edited the existing melodies, and in his *Antiphonarius Cento* gave a uniform and characteristic stamp to the various chants (e. g., *Introitus, Graduale,* etc.).

The use of the words *Cento* and *centonizare* (to collect together from different books) shows, indeed, that it was not concerned with original compositions, but especially with compiling and editing (in artistic fashion) music already existing.

4. a) What Evidence have we in Proof of St. Gregory's Work of Organisation in Connection with the Chant of the Church?[2]

I. *α) Egbert,* Bishop of York (732—766) writes in his Dialogue *De institutione catholica:* "We . . . observe the fasts as our teacher and master, blessed Gregory, ordained in *his Antiphonarium* and *Missale* which he sent to us by our teacher, blessed Augustine." (Migne, *Patrologia Latina,* 89, 441.)

This *Antiphonarium* is more clearly specified by the following canon:

β) The second Council of Cloveshoe[3] (747) ordains that the "feast days of the Lord shall as regards baptism, masses and *chant (in cantilenæ modo)* . . . . be performed according to the book serving as a pattern which we received from the Roman Church".

---

[1] M. P. L. 138, 1347.

[2] Cf. Morin O. S. B.: *Les véritables origines du Chant Grégorien* (Maredsous, 2nd ed., 1904), German by P. Thomas Elsäßer (Paderborn, Schöningh 1892); Brambach: *Gregorianisch* (Leipzig, Spirgatis, 2nd ed., 1901); also in *Freiburger Kath. Kirchensänger* 1896 Nr. 7; Gastoué *Orig.* 85 sq.; Leclercq O. S. B. in the *Dictionnaire d'Archéologie Chrétienne* (Paris 1905), *l'Antiphonale dit Grégorien,* columns 2443 sqq. (with copious references to the literature appertaining thereto).

[3] Mansi: *Ampl. Coll. Conc.* 12 *col.,* 399, cap. 13; Hefele: *Konziliengeschichte* (Herder, Freiburg), 2nd ed., 1877, 3rd vol., p. 564.

According to this the above mentioned *Antiphonarium* certainly contained the chant in some kind of notation, and therefore St. Gregory transplanted to England a definite system for liturgical chant, and must in consequence have been in possession of it himself.

γ) Acca, Bishop of Hexham (740) appealed to the cantor Maban "who had had at Canterbury singing-masters trained by scholars of *blessed Pope Gregory;*"[1] moreover, *Putta,* who was consecrated Bishop of Rochester about the year 669 writes that "he has to thank the scholars of blessed Pope Gregory for his knowledge of the Roman chant *(modulandi more Romanorum).*"[2]

δ) St. Bede the Venerable calls the deacon *James,* who from the year 625 was the companion of St. Paulinus, Bishop of York, a "master in ecclesiastical song according to the method of the Romans or Canturians"[3] (there was a singing-school in Canterbury founded by Rome, hence this "or").

The tradition therefore can be traced in England down to a few decades after the death of St. Gregory.

II. In regard to Italy we have no evidence dating from the 7th century, nevertheless it can be proved that the chief portions of the choral melodies were already systematically arranged at the beginning of the 7th century (St. Gregory died in 604), for:

a) The text set to the old melodies is from the *Itala,* i. e., the most ancient Latin translation of the Bible. Now, according to the testimony of St. Isidore of Seville in the first half of the 7th century, the *Itala* version had been *supplanted* by the Vulgate, St. Jerome's translation of the Bible. If the chants had originated *after* 600 it is inexplicable why they did not follow the new text of the *Vulgate* then in use, instead of the out-of-date *Itala.*[4]

b) The texts for Masses, the date of which is subsequent to 600, were not set to original melodies (cf., e. g., the Thursdays in Lent for which an office was first compiled by Gregory II.;[5] therefore the collection of Mass chants was considered to be closed after 600.

c) Dom Mocquereau (Pal. mus. IV, 25 sq.) gives the interesting information that the liturgical melodies have been influenced by the *Cursus,* i. e., the cadences following from the rhythm of the

---

[1] Beda: *Hist. eccles.* Migne, l. c. 95, 270. — [2] L. c. 95, 175. — [3] L. c. 95, 116.

[4] Cf. *Revue Bénédictine* (Maredsous, 1890) p. 321, and Wagner: *Ursprung und Entwicklung der lit. Gesangsformen,* pp. 210 sqq.

[5] *Liber Pontificalis,* ed. Duchesne (Paris, Thorin, 1886), vol. I. p. 402.

text, which re-appear regularly at the end of periods or parts of periods. Now since it can be shown that the Cursus was quite neglected or no longer known from the 7th to the 11th century, therefore these melodies must date from earlier times. At least it is scarcely probable that just at the time when the Cursus had completely fallen into desuetude, the composers of the chant should alone return to it.

III. *a)* Pope Hadrian I. (772—795) wrote an introduction (prologue) to St. Gregory's Antiphonary which was sung in the Mass of the 1st Sunday of Advent. It runs thus:

"Gregory .... occupied the highest place of honour to which he had a (kind of) right *(unde genus ducit)* . . . he composed this book of chants *(hunc libellum musicæ artis composuit)*[1] for the use of the singing-school throughout the ecclesiastical year: *Ad te levavi",* etc.

The words *unde genus ducit* can only apply to St. Gregory as he alone had a Pope amongst his ancestors, namely, Felix IV.

According to others *unde genus ducit* merely means that Gregory, a Roman *by birth,* had attained to the highest dignity in his native city; therefore these verses could be applied both to Gregory the Great and Gregory II. (who was also a Roman *by birth).*

But then the two first verses of the prologue "had been previously inscribed on the ivory diptychon[2] at Monza above the figure of St. Gregory the Great in *relievo,* and it is all the more certain that they refer to him and not to one of his successors since he himself sent the diptychon to Queen Theodelinda, and the inscription, though not actually in consequence of this event, was in all probability engraved thereon not so very long afterwards." Dr. Ebner: *Kirchenmusikalisches Jahrbuch,* 1892, pp. 101 sqq.

β) Walafrid Strabo (807—849) says:

"It is related *(traditur)* how blessed Gregory regulated the order of the masses and consecrations (the *Sacramentarium* and *Pontificale)* and how he arranged the greater part of the liturgical chants as retained to the present day, being the most suitable. The inscription which is at the beginning of the *Antiphonarium* indicates this."[3]

[1] Cf. *Musica sacra* of Milan, 1890, pp. 33 sqq.

[2] Diptychon, a tablet with two leaves (later more), on which from the 4th century onwards were written the names of persons connected with a church, especially benefactors.

[3] Migne, l. c. 114, 948.

γ) Leo IV. (847—855) writes to the Abbot Honoratus *inter alia:*

"The same holy Pope Gregory, this great servant of God, renowned preacher and shepherd, full of wisdom, who laboured zealously for the salvation of man, composed with great labour and musical skill the chants which are sung in our Church and elsewhere. By this means he would influence the heart of man more effectually, rousing them and enlivening them; and in truth the sound of his sweet melodies has not only allured spiritual men to the Church, but has even drawn those who are not so cultivated or sensitive."[1]

In this document the expression *dulcedo Gregoriani carminis,* the sweetness of the *Gregorian chant,* is used.

δ) John the Deacon (c. 872) writes in the 2nd book, 6th chapter, of his life of St. Gregory:

"He arranged for the singers a most useful collection, the *Antiphonarius Cento* (= different parts put together). He likewise instituted a singing-school which still cultivates the sacred chant of the Holy Roman Church according to the rules drawn up by him .... to this day is shown near the Lateran the couch from which in his illness he gave instruction in singing; the rod also with which he chastised the boys, and the Antiphonary are there, and are venerated as relics."[2]

The *liber Antiphonarius* in early times contained Introits, Offertories, Communios and Antiphons, whilst the *Cantatorium* contained the solo chants (e. g. Graduals).

b) Diffusion and Period of Perfection to the Beginning of the 13th Century.

5. The Roman chant was brought to England in the year 597 by St. Augustine and his companions who had been sent thither by St. Gregory. An influential singing-school was established at Canterbury by St. Augustine. To the names above mentioned we should add St. Benedict Biscop (690), who brought the Cantor John

---

[1] See *Neues Archiv* (Hannover 1880), p. 389.

[2] Migne, l. c. 75, 90.

from Rome, and St. Wilfrid (709). The school of York is also worthy of notice.

The chant must also have been introduced into Spain at an early period.[1]

The Roman chant came to *Franconia* and *Germany* through the efforts of king Pepin to whom, in compliance with his request, Pope Paul I. (757—767) lent Simeon, the cantor next in rank to the *Primicerius* of the Roman school, for some time. The *singing-school at Metz* founded by St. Chrodegang (it flourished down to the 12th century), and likewise the schools at Rouen and Soissons, became of great importance. Decisive, however, for the introduction of the Roman chant were the stringent ordinances of Charlemagne (768—814), who sent two clerics to Rome to learn the chant, and obtained Roman singers; then the extraordinary activity of the *Singing-school of St. Gall,*[2] and the less important school subsequently founded at Reichenau.[3]

In these schools the utmost importance was attached to the mode of rendering the chant, and for theoretical and practical purposes the so-called Tonalia (see p. 215 sq.) were made use of to assist in imparting the oral tradition. Here as elsewhere they began to produce new compositions, and endeavoured to treat the chant scientifically.

6. The *compositions* down to 950 are thoroughly imbued with the same spirit as of old, whilst the productions from 950 to 1400, particularly towards the end of that period, are in part somewhat inferior to the earlier ones as regards simplicity, naturalness and warmth of feeling.[4]

They had a liking for wide intervals, and for mingling, to some extent, the antiphonal form with that of the responsory; they delighted in setting the text of the

[1] See the *Sammelbände der J. M. G.* 1908, 157 sq. concerning the mozarabic chant in use there.

[2] Schubiger: *Sängerschule von St. Gallen* (Einsiedeln, Benziger, 1858).

[3] Brambach: *Die Reichenauer Sängerschule* (Karlsruhe, 1888).

[4] *Kirchenm. Jahrb.* 1908, pp. 16 sqq.

Office in turns in the 1st, 2nd, 3rd and following modes, at times to the detriment of unity and musical expression. Amongst the most notable examples of this period are the melodies for Trinity Sunday and Corpus Christi.

The number of melodies emanating from this period, and *still in use at the present time,* is not very considerable.

The *theoretical treatises*[1] were chiefly based on the writings of the Greeks, whose theories were not always successfully applied to the chant. Moreover, one constantly notices in them a want of perspicuity and precision in the expressions employed, and they frequently fail to give detailed hints as to the mode of rendering, so necessary for us in this period of restoration.

In addition to these works efforts had previously been made to *show the intervals more accurately in the notation,* see p. 204 sq.

NB. In the following lists N. denotes a chorister famed for his labours on behalf of the notation, C., a composer, Th., a theorist.

7. 9th century: Alcuin, Abbot of Tours, Th., † 804,
Theodulf of Orleans, C. *(Gloria, laus,* Palm Sunday) † 821,
Aurelian of Réomé,[2] c. 850,
Remy of Auxerre, Th.

10th cent.:
Notker Balbulus (the Stammerer) composed over 50 sequences which were everywhere highly appreciated in the middle ages; "Germany's first and greatest chorister" (Kienle[3]) † 912,
Ratpert (singer),
Tutilo, C. of tropes † 915, Ekkehard I and Ekkehard II, singers, all in St. Gall;

[1] Cf. W. Brambach: *Die Musikliteratur des Mittelalters* (500—1050), Leipzig 1883. — Kornmüller in the *Kirchenm. Jahrb.* 1886—89. — Abert: *Die Musikanschauungen des Mittelalters und ihre Grundlagen* (Halle, Niemeyer 1905).

[2] Cæcilia, Strasburg, 1904, 95 sq., 1905, 28 sq.

[3] Kirchenlexikon, Freiburg, Herder, "Sequenzen", p. 159 sq.

Regino, Abbot of Prüm, C. and Th., † 915,
Hucbald,[1] Belgian monk, C. Th. N. (see p. 207), † 930,
Odo[2] of Clugny, C. N. Th. † 940,
Letald, French monk, C., c. 997.

11th cent.: Notker Labeo of St. Gall, Th., † 1022,
Fulbert of Chartres, C., † 1029,
Berno of Reichenau,[3] C. and Th., † 1048,
Hermann Contractus[4] (the Lame) of Reichenau, C., *(Alma Redemptoris, Salve Regina?*[5] N. and Th., † 1054,
Wipo, native of Burgundy, C. *(Victimæ paschali* [see Sequence]), † c. 1048,
Pope St. Leo IX., C. (Gloria I of the Cant. ad libit.), † 1054,
William, Abbot of Hirschau[6] Th., † 1091,
Theoger of Metz, Th., c. 1080,
Aribo Scholasticus of Freising, Th., † 1078 (see p. 55),
Guido of Arezzo,[7] born in Italy, is the most important choralist appearing in this century. By practical courses of instruction and through theoretical writings he spread the use of the staff-notation which he had perfected, and which enabled the singer to read any melody without the help of a teacher, thus laying the foundation of our modern system of notes. But the so-called Guidonian or Harmonic Hand, the Rules for Mutation and several theoretical works

[1] Cf. H. Müller, *Hucbalds echte und unechte Schriften* (Leipzig, 1884), and Riemann, *Geschichte der Musiktheorie* 1898, 14 sq.

[2] The theoretical works ascribed to St. Odo were written partly by the monk Odo, who was cantor at Clugny about 992, partly by Abbot Odo II of St. Maur, and by Guido of Arezzo. Cf. Gevaert, *Mél.* 187; *Cæcilia*—Trier 1873. *Gregoriusblatt* 1905, 106 sq.

[3] Brambach: *Tonarten mit einer Wiederherstellung der Musiktheorie Bernos* (Leipzig, Teubner 1881).

[4] Cf. *Kirchl. Handlexikon* I, col. 1924 sq. — [5] *Tribune*, 1911, 25 sq.

[6] Müller, H., *die Musik Wilhelms von Hirschau* (Frankfurt a. M. 1883).

[7] Cf. *Cæcilienkalender* 1876, 49; *Km. J.* 1887, 1 sq., 1890, 95 sq.; *Revue bénédictine* 1895, 395; *Tribune* 1902, 121 sq., 369 sq., 1910, 173 sq.

have been wrongly ascribed to him; in fact every musical innovation of the Middle Ages has been connected with his name. He died about 1050 (see p. 7 and 210 sq.).

12th cent.: St. Bernard, Abbot of Clairvaux, C., Th.,[1] † 1153, with the assistance of Abbot Guido of Cherlieu (c. 1158) rearranged the choral books for the Cistercian order, in which the compass of the chants was not unfrequently curtailed, and some of the more elaborate groups of notes were abbreviated, though in other respects every thing was treated in a very conservative manner.

John Cotton, Th.,[2]

John de Garlandia, Th.,

Adam of St. Victor in Paris, composed over 50 Sequences[3] with elegant rhythm and graceful flow of melody, although they display no wealth of new forms. See *Lauda Sion;* † about 1192,

St. Hildegard,[4] C., † 1179.

The influence exercised by the chant upon the development of secular song, especially that of the Minnesingers, is but quite recently being set in its true light. Cf. *Sammelbände der J. M. G.* XII, 497 sq.

c) Decadence of the Ancient Melodies.

From the 13th cent. until 1850.

8. After the 13th century the domain wherein plain chant had alone been supreme was gradually invaded by polyphony. Some of the theorists endeavoured, for example, to treat *musica plana* and *musica mensurabilis* in the same way, to the disadvantage of the mode of rendering the chant, whilst others were successful in keeping the two quite distinct. The plain chant compositions, particularly at a later period, were decidedly inferior; the

[1] Cf. Kienle in the *Gregorius-Blatt* 1901, 2 sq. and 17 sq.; *Km. J.* 1889, 1 sq.
[2] *Km. J.* 1888, 1 sq. — [3] Edition by Misset-Aubry (Paris, Welter 1905).
[4] *Revue* VII, 1; VIII, 17; IX, 52; XVII, 38, 73.

melodies, it is true, were in the main still preserved intact to the end of the 16th century,[1] but from that time the desire to reform the chant, partly justifiable, became more and more marked, and this in the end meant the *abbreviation of the melodies,* even those which had their origin in the classical period of plain chant. The Renaissance objected to the singing of several notes on unimportant syllables and either entirely removed such "barbarisms", or placed the notes in question quite arbitrarily upon the accented syllables.

13th century. Walter of Odington, Th., Jerome of Moravia, Th., Franco of Cologne, Th., Elias Salomon, Th., Jacopone da Todi, C. *(Stabat mater).*

14th century. John of Muris, Th., Marchetti of Padua, Th., Engelbert of Admont, O. S. B., Th., 1331.

15th century. Adam of Fulda, O. S. B., Th., 1460, Tinctor,[2] Th. (treats of plain chant and mensural music).

16th century. Gafori in Milan, Th., 1522, Glareanus (Henry Loris of Glarus), Th., 1562 (see p. 58).

17th century. The theorists: Cardinal Bona, 1674, *Jumilhac,* O. S. B., 1682, and the C. Dumont, 1684.

18th century. Gerbert,[3] O. S. B., Abbot of S. Blaise, 1793: *De cantu et musica sacra a prima ecclesiæ ætate,* etc., 2 vols.; *Scriptores ecclesiastici de musica,* 3 vols., (New edition: Graz, 1903).

The latter work was continued by Coussemaker[4] (1876): *Scriptores ecclesiastici de musica mediævi,* four 4to vols (New edition: Graz, 1903).

In France *Nivers* († c. 1700) published a plain chant edition prepared in accordance with his views. His *Graduale* and *Antiphonale* (both 1658), privileged by the king and approved of by the (plain chant) composer Dumont

[1] Molitor, *Choralwiegendrucke* (Ratisbon, Fr. Pustet) 1904, and *Unsere Lage* (Ratisbon, Fr. Pustet) 1904; English edition, *Our Position,* published by the same firm, 1904. — [2] *K. M. Jahrbuch,* 1899, p. 69.

[3] Aubry: *La musicologie médiévale* (Paris, Welter 1900, 45 sq.).

[4] Aubry: l. c. 57 sqq.

(1684), was widely diffused, and served as a model for the reformed edition of Rennes (1853). The editions of Digne and Dijon (both 1858) are in the same style.

9. In 1614—15 the so-called *Medicæan Gradual*[1] appeared in the *Stamperia orientale* of Cardinal Medici in Rome, with many abbreviations of, and changes in, the ancient melodies. This edition was prepared by Anerio and Suriano, and was long ascribed to Palestrina to whom Pope Gregory XIII. had entrusted the revision (not the reform) of the choral books, necessitated by the new official edition of the Breviary and Missal.

Outside Italy the *Medicæan edition* was used in very few places, and was almost entirely forgotten until it again appeared in 1848 as the *Mechlin Gradual* with numerous alterations. It became of more importance when Pius IX., in his efforts on behalf of uniformity in the chant, after certain unimportant alterations and additions had been made therein, declared it to be the official edition.[2] (It was however deprived of its official character in 1903.) This edition was printed at *Ratisbon* by Herr F. Pustet, Printer to the Holy See (begun in 1871), and was widely diffused in Germany chiefly by means of the Society of St. Cæcilia, founded by Dr. Witt and approved of by the Holy See in 1870, with a view to the restoration of church music in accordance with liturgical requirements. The *Vesperale* which was subsequently published was based on the *Antiphonale* of Venice (1585) and on that of Antwerp (1611). Though these editions could not for a length of time satisfy all requirements, we must thankfully acknowledge that mainly owing to the efforts of Dr. Witt (1888)[3] and Dr. Haberl (1910), whose practical

[1] Cf. Molitor: *Nachtridentinische Choralreform* (Leipzig, Leuckart) 2 vols., 1901—1902. — [2] Ahle: *Die Choralausgabe der hl. Ritenkongregation* (Ratisbon, Fr. Pustet, 1895).

[3] See *Dr. Franz Witt*, von Dr. A. Walter (Ratisbon, Fr. Pustet, 1889); also *Franz Witt*, by H. S. Butterfield, reprinted from the *Month* and included among the little biographies published by the Catholic Truth Society, London. Trsl.

Magister choralis reached its twelfth edition in 1900, to say nothing of translations in several languages, the thoroughly unecclesiastical music formerly in vogue was ousted to a great extent and interest in the chant reawakened.

d) Revival of the Ancient (unabbreviated) **Melodies.**[1]

10. Abbot Guéranger of Solesmes (1875), the restorer of the liturgy in France, gave the impetus to this revival. His view of the matter, viz., that "if a considerable number of the most ancient MSS. in various countries agree with each other, then they contain the original version of the Gregorian chant", induced Father Lambillote, the French Jesuit (1855), to undertake extended journeys in order that by diligently studing the MSS. he might arrive at a decision in regard to the correct version of the chants. His lithographs of Codex 359 in the library of St. Gall are well worth attention. Unfortunately the melodies contained in his Gradual which appeared in 1856 are considerably *abbreviated* and *altered.* The Rheims-Cambrai Gradual, published since 1851 by *Lecoffre* of Paris, is not much better.

Father Dechevrens,[2] S. J., after assiduous study of manuscripts, founded, about 1861, a mensuralistic System of Chant, assigning different time values to the signs of the neums and publishing a great number of chant melodies in definite measured rhythm. His colleagues, Fr. Gietmann and Fr. Bonvin, in their contributions to the *Kirchenmusikalisches Jahrbuch* and the *Musica Sacra* (Regensburg), and in the organ of the Cæcilian Society endeavoured to establish a modified form of this system, without bars.

In Germany Michael Hermesdorff[3] (1885) published in 1863 a Gradual for the Diocese of Treves,

[1] Cf. Molitor in *Histor. polit. Blätter*, 1905, pp. 653 sqq., 727 sqq., 825 sqq.
[2] See "Kirchensänger" 1910, Nos. 4, 6, 8. — [3] *Gregoriusbote* 1885, 14 sqq.

which for that time was a remarkable work, but the sources from which he obtained his material were certainly scanty.[1] The same holds good of the Cologne Gradual of 1865. Moreover, H. Oberhoffer (1885), Dom Schubiger, O. S. B. (1888), R. Schlecht (1891), Dr. Benedict Sauter,[2] O. S. B. (particularly by means of his *Choral und Liturgie*), H. Böckeler (1899), Dom Ambros Kienle, O. S. B. (1905), later, Professor Dr. Wagner and Dom Raphael Molitor, O. S. B., Dr. Mathias and Dr. Weinmann by their zeal and energy succeeded in promoting the study of plain chant and the proper mode of rendering it.

In England for some decades the *Plainsong and Mediæval Music Society* has devoted a great deal of attention to the chant, and, amongst other things, we have to thank it for the publication of the *Graduale Sarisburiense* (Salisbury).

In France the *Schola cantorum* with its *Tribune de St. Gervais* (Paris), under the direction of *Charles Bordes* and *Amadée Gastoué,* is actively at work on similar lines.

In Italy an effort has been made on behalf of the revival by the new edition of the *Antiphonarium Ambrosianum* (1889). The Italian Cæcilian Society, newly organised by P. de Santi devotes much attention to the chant.

11. The merit for this revival of the Gregorian melodies chiefly belongs to the *Benedictines of Solesmes,* and especially to Dom Pothier, who as the result of arduous archæological and practical studies extending over 24 years, published in 1883 the *Liber Gradualis,* a book that must necessarily satisfy historians and especially æsthetics. Later appeared the *Antiphonale, Responsoriale, Processionale monasticum* and the *Variæ preces.* As an introduction thereto he wrote his important work *Mélodies Grégoriennes* (1880).[3] He is also part

[1] A later edition (1876 and onwards), thoroughly revised, was never finished.
[2] *Kirchm. Jahrb.* 1909, 111 sqq. — [3] German translation by Dom Kienle, 1881.

founder of and a zealous contributor to the *Revue du Chant Grégorien,* the oldest French periodical solely devoted to the Gregorian chant (since 1892). *Dom Mocquereau* founded in 1889 the monumental work entitled, *Paléographie musicale* (9 vols. have appeared), which gives phototypical reproductions of the ancient MSS. with explanatory remarks, and treats of history, æsthetics and mode of execution on a broad scientific basis. He also made use of the voluminous material, obtained from original sources, for the revision of the Gradual of 1883 (1895), and this led to some corrections of minor importance. These works produced convincing proof of the existence of a universal tradition of chant melodies; more recent researches into the existence of a universal tradition of plain chant rhythm are not yet concluded.

Leo XIII. officially recognised the labours of the Benedictines in his Brief *Nos quidem* (17 May, 1901) to Abbot Delatte, of Solesmes.

12. Pius X. divested the *Medicæa* of its official character and by his *Motu proprio* of Nov. 22, 1903, and April 25, 1904 inaugurated a new era of plain chant history, by ordering a return to the old traditional (still not the oldest obtainable) readings of text and music. He confided to the Benedictines of Solesmes and to an international Commission the task of editing the typical official choral books. In 1907 appeared the *Graduale* of the *Editio Vaticana,* which was declared by the Congregation of Rites on Aug. 7th 1907 to be authentic and typical, and in 1909 the *Officium Defunctorum;* in 1911 the Cantorinus or *Toni communes Officii et Missæ* and in 1913 the Antiphonale. The publication of the remaining liturgical chant books is being zealously pushed forward. A decree of April 8th 1908 makes the *Editio Vaticana* obligatory for the whole Church.

The question of chant rhythm has been settled in a practical manner by a letter from Cardinal Martinelli,

Prefect of the Congregation of Rites, to Dr. Haberl, President of the German Cæcilian Society, on Feb. 18th 1910. The Vatican edition is therein declared to be a rhythmic edition, and the "free rhythm" which constitutes its basis is binding on all.

Numerous congresses and assemblies, as also various schools of music and academies (Freiburg in Switzerland, Regensburg, Strasburg, Treves, Paderborn, Münster, Beuron, Rome) seek to further the endeavours of Pius X., and to prove the truth of the words of the Congregation of Rites on Jan. 8th 1904: *"Pius X cantum gregorianum restauravit* — Pius X. has restored the Gregorian chant."

CHAPTER II.

The Notation of the Neums.[1]

13. It is strange that the alphabet used to show the exact intervals in Greek music was not employed from the beginning for noting down ecclesiastical melodies.[2] The purpose was served instead by a less intelligible form of notation, wherein the chief elements were derived from

[1] For details of literature on the point see Pal. mus. I, 13; also Combarieu: *Théorie du rhythme . . . suivie d'un essai . . . . sur le problème de l'origine des neumes* (Paris, Picard 1897). — Cf. Wagner, *Neum;* Pothier, *les mélodies Grégor.* (Tournai, Desclée 1881). — Thibaut, origine byzantine de la notation neumatique (Paris, Picard 1907).

[2] The reason of this lies not so much in the peculiar combination of intervals in Gregorian quite foreign to the ancient music as in the fact that the oldest liturgical melodies seldom departed from easy melodic flexions of the reciting note, and thus themselves afforded a method of notation by means of accents. As soon, however, as the melody began to develop in richness and variety, the use of the old Greek notation would appear quite insufficient for the purpose. It could have afforded merely a clumsy and uncertain method of representation.

the Rhetoricians. These elements were the *Accéntus acútus,* which became the *Virga,* and the *Accéntus gravis,* which often became the *Punctum.* The Apostrophe, which developed out of the Hook Neums used for embellishment, formed the third element. From these three was derived the whole system of accent notation termed cheironomic.

Cheironomy (Greek *cheir* = hand, *nómos* = law) signifies the direction of singers and dancers by the hand, especially by the position of the fingers. As late as the Middle Ages the Cantor directed liturgical choirs by various motions of his hand. (Cf. Kienle in the *Vierteljahrschrift für Musikwissenschaft* 1885, 158 sqq. — Fleischer, *Neumenstudien* I, 32 sqq.)

14. We will endeavour to make clear, to some degree, the peculiarity of this notation by an example *A(ntiphona ad Introitum)* taken from the 10th century codex 339 of the monastic library of St. Gall.[1]

Over *Sta-* is a combination of the grave accent with the acute = *Podatus* (bow-shaped), the sign following is simply an acute accent = *Virga erecta,* upright virga.

Over *-tuit ei* in each case a *Virga jacens,* prone virga, signifying a lower tone in contrast to the preceding virga.

Over *do-* first a *Podatus,* then combination of acute with grave accent = *Clivis.* The small stroke at the top indicates a prolongation.

Over *-mi-* two *Clives* joined together.

Over *-nus Clivis* with prolongation. Here ends a short phrase of the movement.

Over *te-* Combination of grave accent + acute + grave = *torculus.*

Over *-men- Podatus* (angular shaped).

Over *-tum: Podatus* with two lower dots = *pes subbipunctis;* the sign following, viz.: a virga bent towards the right, belongs to the signs of liquescent neums = *Cephalicus,* and is used on account of the *m* and subsequent *p.*

---

[1] Pal. mus. I, 21.

Over *pa-* the lengthened form of the *torculus* which introduces the close of the first period.

Over *prin-* two ascending dots, abbreviated *podatus* = *Epiphonus* on account of the *nc;*

over *fe-* *Torculus;*

over *e-* the *Salicus* so much favoured in manuscripts of St. Gall. The upper *virga* with point of prolongation; cf. *virga* over ut;

over *sit* *Bivirga;*

over *il-* *Torculus liquescens* because of double *l;*

over *dotii* *Pes subbipunctis* + *Apostropha;*

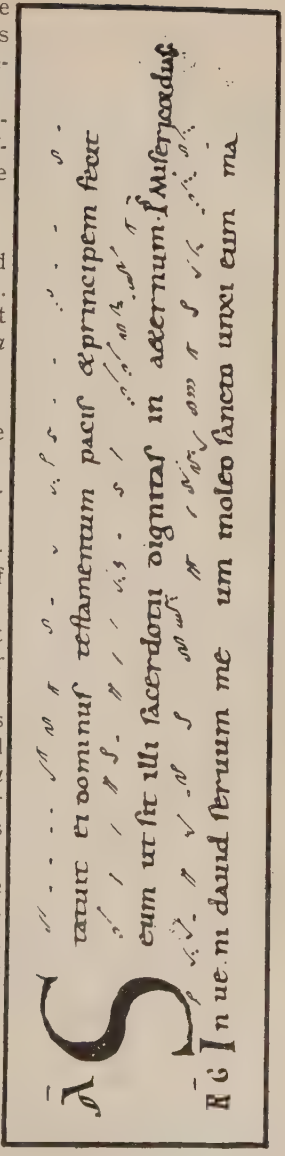
over *-ni-* lengthened form of *Torculus,* introducing close of second period;

over *in* Double *Salicus*, the first preceded by a still lower dot;

over *æ-* Two *Clives;* then follows a *clivis* with lengthened second note and a *virga jacens;* the *Quilisma* over *ter-* is the cause of this lengthening;

over *ter-* *Virga jacens,* then three connected Hooks, the *Quilisma,*[1] to which is added a neum consisting of acute accent + grave + acute = *Quilisma* + *Porrectus;*

over *-num* a lengthened *Clivis.*



Cod. 339 of St. Gall (10th cent.).

[1] It is clearer in the third line over *meum.*

At the beginning of the following *R(esponsorium) G(raduale)* we find over *In-:* Cephalicus; *ve-:* Pes subbipunctis + Podatus; *da-:* Bivirga; *-uid:* Pes quassus; *ser-:* Virga jacens + Porrectus liquescens *(rv)*; *-vum:* Torculus liquescens; *me-:* Torculus + Clivis with following Quilisma subbipuncte; *-um:* Virga with prolongation + lengthened Clivis, equivalent to a Pressus; *o-:* Torculus resupinus; *-le:* first a Clivis with the addition of a Pressus and a lower dot; *-o:* Podatus; *san-:* Torculus + Tristropha; *-cto:* sustained Clivis; *un-:* Torculus liquescens *(nx)*; *-xi:* Podatus; *e-:* Climacus; *-um:* Salicus preceded by a lengthened point or dot and followed by two dots and a Virga jacens; then are added Torculus + Climacus.

If we add to these neums the *Trigon* ⁖ which consisted of three dots and was rendered generally like a pressus, then the most important neums might be executed.

It is instructive to compare these three lines with the corresponding melodies in the Graduale for the *Comm. unius Martyris Pontificis.* Slightly different readings result therefrom.

15. The line over a clivis indicating prolongation, e. g., in *(domi)nus,* as well as over other neums, as also the double forms of some neums, cf. the torculi at *te-(stamentum)* and *pa(cis),* are peculiarities of the School of St. Gall, which also, in some manuscripts, made use of letters in addition to neums (e. g., particularly in Codex 121 of Einsiedeln, reproduced in the Pal. mus. IV.). These refer

1) to the melody, as: *a* = altius, *l* = levare, *s* = sursum, *i* = jusum (going lower), *d* = deprimatur, *e* = æqualiter.

2) or to rhythm, as: *t* = tenere, *x* = expectare, *c* = celeriter, *st* = statim.

3) and also to dynamic effects, as: *p* = premere, *f* = forte.

This species of notation was termed the Romanus notation, from a monk named Romanus, who according to a doubtful tradition, is said to have kept these

signs a secret at St. Gall. Similar signs are found in manuscripts of Laon, No. 239[1] (10th cent.), Vercelli No. 186 and Milan No. E 68.

These use the letters *a* = ample, to signify *ritardando* (in St. Gall = *t*) and *n* or *nl* naturaliter, as a contradictory sign to remove the effect of *a* or ample (St. Gall = *c*).[2]

16. According to the Mensuralists (Dechevrens, Gietmann, Bonvin) the different duration of the neums is acquired chiefly by means of the *Episeme* (prolongation strokes) and also by letters having a rhythmic signification; as may be read also in some of the theorists.[3] According to others this is merely a question of rhythmic nuances, and this view is supported by the fact that the same melody has a varying rhythmic notation in the same codex. One need only compare the typical Alleluja of Mode 8 in Codex 121 of Einsiedeln on pp. 1, 5, 25, 68, 223, 249. It is certain that the simple *Virga erecta,* which was generally transcribed as a stemmed note, has no rhythmic preponderance over the *Virga jacens,* but that it rather concerns a difference of melody, since the *Virga erecta* indicates a relatively higher tone, and the *Virga jacens* a relatively lower tone, regardless of the verbal accent or the length of the syllables. Thus we find in Codex 339 of St. Gall (10th cent.) folio 45 in the old, 13 in the new numbering, in the Gradual for the feast of St. Stephen salvum me fac propter misericor(diam), so also Codex 121 of Einsiedeln (10th—11th cent.) folio 3; in like manner Codex H 159 of Montpellier (11th cent.) folio 168 always has the same vertical virga for this text.

As regards the question whether the neums possess any rhythmic signification, it is well to bear in mind that the so-called "rhythmic manuscripts" represent but a small portion of manuscript tradition, and that manuscripts without Episeme and letters of a rhythmic

---

[1] Pal. mus. X.

[2] Revue grég. 1911, 16 sqq.

[3] Cf. Dechevrens S. J., Etudes de science musicale (Paris 1898 sqq.) 3rd vol. Km. J. 1896, 1898, 1900 and Musica sacra 1896, 1908 and 1909.

signification are quite as old as the oldest records of St. Gall.[1]

17. Dot notation. The dot or point which appeared in the accent notation as an *accentus gravis* "gradually usurped, in addition, the functions of the *accentus acutus,* influenced the other signs amongst which it formerly held no place"[2] and led to the perfected dot system. Whilst the accent notation remained in use in Germany right into the 15th century, the dot method of notation was used exclusively in South France, Aquitaine and Spain, and also in some isolated German churches, from the 10th century.

The Metz notation, in which the dots are often joined together, formed an intermediate step between the accent and the dot notation. Many ornamental neums such as *Salicus, Oriscus* and *Pressus* no longer appear in this system, but are replaced by ordinary signs. Thus the method now commonly used of writing the chant with square notes developed from the dots, whilst the accent neums were changed into the German or Gothic horse-shoe form.

18. Fixing of the intervals. The individual neums gave indeed the number of notes to be sung and in a general way showed the relationship of each note of a particular neum to its fellows, whether ascending or descending; further, it could be seen what was the relative pitch of a neum if compared with one preceding or following, but the exact interval had to be learned from a skilled teacher, and this required great diligence as well as a good memory.[3] Many attempts, therefore, were made to overcome this drawback.

[1] K. S. 1910, 74 sqq.

[2] Wagner, *Neum,* 123.

[3] This is therefore called the "usual" notation since it could only be turned to practical account by much practice and long use *(usus).*

First of all the "Romanian" signs afforded many a solution as to the intervals. Later Hucbald († 930) noted the tetrachord D E F G with four signs (three of them not unlike our F). Lower or higher tetrachords were represented by reversing these signs (Dasian notation). Afterwards he made use of a six-lined system, and wrote in the spaces between the lines the syllables of the text, indicating at the beginning of the line a whole tone by *t (tonus)* and a semi-tone by *s.*

Hermann Contractus (the Lame, 11th cent.) indicated the distance of one tone from another by means of letters *(e = equaliter,* the same height; *t,* whole tone; *s,* semitone; *ts,* tone and semitone, a minor third; *tt,* two whole tones, a major third; *d = diatessaron,* a fourth; *Δ = diapente,* a fifth).

19. A perfected system of letter-notation alongside or rather under the neumatic notation is found in the "Tonarium" of Montpellier,[1] codex H. 150 (11th cent.) which has, from this circumstance, been termed the *codex bilinguis.* It possesses this additional peculiarity that the chants embodied in it are arranged according to modes, not for liturgical services, but probably for school use. In succession come Introits of mode 1, Communions of Mode 1, Introits of Mode 2, Communions of Mode 2 etc., then Allelujas, Graduals and Offertories of Mode 8.

We give here the letters of the Tonarium in the first line, and in the second their modern equivalent.

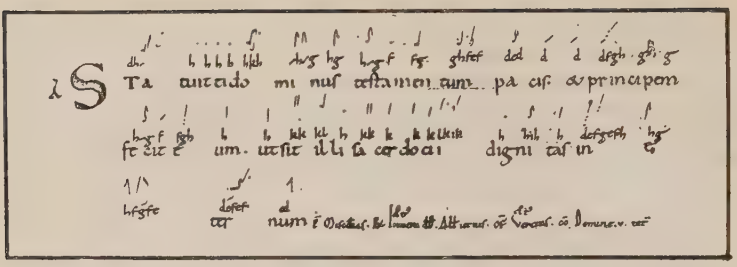
a b ⊢ c d e ⊣ f g h ⌜ *i* i ⌝ k l m ⌟ n o p =
A B C D E F G a b♭b c d e f g a[1]

The letter *i* in italics denotes a flat, ♭, otherwise b natural, and the angular signs between the letters denote quarter tones.[2]

---

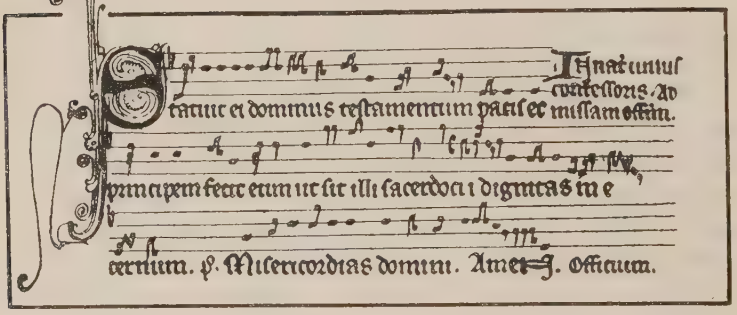
[1] The whole Tonarium is published as Vol. VIII. of Pal. mus.

[2] J. Gmelch, *die Viertelstonstufen im Messtonale von Montpellier.* Freiburg, 1911. — Rassegna 1911, 12 sqq. and 109 sqq.



Cod. H. 159 of Montpellier (11th cent.).

(Reduced 1/3.)


Tnaccunus
confessons. Ao
tauuc ei dominus testamentum paus ec missam offm.
primapem fecit eum uc sit illi sacerdoci digniras tu e
ternum. ℣. Misericordias domini. Amen ℣. Officium.

Graduale Sarisburiense (13th cent.).

The reader should now be able to understand easily the alphabet notation of the Introit *Statuit;* a few remarks may be added, regarding especially the neums. The almost vertical position of the strokes is noticeable in comparison with the neums in the St. Gall manuscript where they incline very much to the right.

Over: *Sta-:* Podatus + Virga; over *do-:* Podatus + Oriscus + Dot, the last two signs take the place of the Pressus, and the upright hook over the letter *k* denotes a doubling; over *-mi-:* 2 Clives; over *te-:* Torculus; over *-tum:* Podatus + 2 dots, the second as frequently in French manuscripts in the case of a Climacus, with a stem, (more legible over *docii*) + Virga = Pes subbipunctis resupinus; over *e(um):* Scandicus (to be read upwards); *sit* = Bivirga; *-(doci)i* = Climacus resupinus; *e(ter-):* Clivis + Clivis + Climacus, whose two dots run into each other; over the letters

is placed the same sign as over the letters of the following syllable, which the neums render by the Quilisma; over *-ter:* Dot + Quilisma + added Porrectus; over *-num:* Clivis.

It must be noted that with liquescent neums the letters are joined either above or below by a slur *lm, m̂l.*

20. Diastemata in campo aperto. However valuable might be the double notation of the Montpellier Tonarium, it was too full of *minutiæ* both for writer and reader. Was it not possible to write the neums in such a way that the intervals could be recognised without a teacher or a set of letters? The next attempt, soon made, to solve the problem was by the use of *Diastemata* (intervals) *in campo aperto,* which without the use of lines (hence *in campo aperto*) sought to express tonal difference by a higher or lower position of the neums and of their constituent elements. It would appear that this system was used and developed as early as the 10th century in Italy (Monte Cassino) and Southern France. The *Custos* placed at the end of the line is an indication that the notation is diastematic.

21. Lines. Occasionally the diastematic neums, although in *campo aperto,* are set down with their notes with such precision as regards their relative pitch that one could easily unite all the notes of the same pitch by means of a straight line. When such lines were actually first drawn cannot be strictly determined, but it must, however, have been somewhere about the year 1000, since a chronicler of the monastery of Corbie, in Picardy, writes in the year 986: "About this time a new method of singing was introduced in the monastery, namely by using signs placed on lines and in the spaces between them. Up to this time the Graduals and Antiphonaries of our church had no lines *(regulæ)*".[1] Whereas Hucbald had employed only the spaces, now both spaces

[1] Gerbert, *de cantu* II, 61.

and lines were turned to account. Thus the distance from one line to another naturally indicated the interval of a third. It is true that at first attempts were made to place in one space two or even three notes of a scale passage. And originally the position of the line or lines was not fixed; the notes *d, f, g, a, c, e* could however be determined by means of lines. In some places, even as far as the 14th century, only one line was used at different heights according to the ritch of the melody, and this single line was at first scratched on the parchment and later on coloured. The *fa* line was generally red, and the *do* line yellow or green; in addition the melodic meaning of the lines was plainly indicated at the beginning of each line by a letter or a dot, the predecessor of the clefs.

"The building up by thirds of the line-system, the fixing of the number of lines at four, the use of letters or coloured lines as clefs — these elements taken together show the completion of the diastematic system and the final structure of a satisfactory method of writing liturgical music. And to Guido of Arezzo (see p. 194) is due the credit of cleverly combining the efforts of his predecessors and thus of sweeping away at one stroke the difficulties confronting both writers and singers of neums".[1]

22. A decided affirmative must be given to the question as to whether we have, in the manuscripts with lines, the same melodies as those in manuscripts without lines which were explained and taught by oral tradition. The reasons are 1) Guido of Arezzo had many enemies and envious rivals and if he had made serious alterations in the traditional melodies when transferring them to lines a mighty storm of protest would have been raised against him, but nothing of this kind is

[1] Wagner, Neum. 150.

recorded; 2) Guido's transcriptions agree with the oldest diastematic copies in "campo aperto" (e. g. of Chartres) which were quite unknown to him; 3) The manuscripts with lines have the same neums with the same number of notes over the individual syllables as the manuscripts without lines; 4) Both kinds of manuscripts were used conjointly, which would have been impossible, if they had differed considerably from each other: 5) The 200 and more reproductions of the Gradual *Justus ut palma* published in volumes II and III of the *Paléographie musicale* (1200 had been collected), and taken from manuscripts of all countries and centuries, afford abundant proof of the conformity of the manuscripts.

It will surprise no one if the occasional mistake of a copyist results in slight variants. Nor can anyone allege such differences as a reason for disparaging the tradition of the middle ages and the later transference of the melody to the four-lined system.

23. The second example given on page 208 is the Introit *Statuit* (called there *officium)* from the 13th century Salisbury Gradual.[1] It is written on four lines, and a ♭ is given instead of the letter clef.

At *(testamen)tum* the second dot of the pes subbipunctis is stemmed as in the preceding example from the Montpellier codex; at *il(li)* there is torculus liquescens; at *(sa)cer* a cephalicus; and before *-(do)cii* a change of clef.

24. The first example of chant printed with moveable type[2] is probably a Missal of 1476 from the printing press in Rome of Ulrich Han, a native of Ingolstadt. Previous to this spaces were left for the notes to be written in, then came the printing of lines for the notes, and afterwards lines and notes were cut on wooden blocks or engraved on metal plates. The oldest German

[1] Published in 1894 by the Plainsong and Mediaeval Music Society.
[2] Cf. Molitor, *Choral*[2].

specimen of chant printed with nail-shaped notes is a Missal by Jörg Reyser in Würzburg, 1481.

CHAPTER III.

Theory of the Modes.

25. The study of the chant modes and their peculiar melodic progression gives us, in the first place, an insight into the development of monody and the methods of the old composers; further, as we shall see later on, it assists the student of form to test more exactly the contents of the melodies, and in addition it enables us to form some conclusion as to the age of various compositions.

Regarding the age of individual melodies, the present Gradual responsory, for instance, has but one verse, just as it has in the manuscripts of Rheinau and Monza, which date from the 8th century. On the other hand in the time of St. Augustine a whole psalm was sung after the lection, and between its verses a refrain was repeated by the people. (M. P. L. 38, 950.) In Rome St. Leo (440—461) declares: "We sang the Davidic psalm." Now there are compositions which, as to mode, style and text, form one whole, and which must therefore have originated before the 8th century; indeed, it would not be too much, perhaps, to suppose that they date from the 5th or 6th century. Compare for example a) the graduals of Septuagesima, of the 3rd Sunday in Lent, the Saturday in the 4th week of Lent (as well as the Offertory of the 3rd Sunday after Pentecost); the verses of all these are taken from Psalm 9, and are set in Mode 3; b) the Graduals of Easter Week which are taken from Ps. 117; c) the Graduals of the 12th Sunday after Pentecost and *Clamaverunt* from the Mass *Salus autem,* the words of each being from Ps. 33; d) the Graduals of Monday and Tuesday in Holy Week, from Ps. 34.[1]

[1] Cf. Gastoué, *Origines,* 74 sqq.

1. History of the Modes.

26. The exact course of the development of the ecclesiastical modes[1] is still very obscure. But it is quite certain that the form known to us can be traced back to the ancient Greek modes. What, precisely, was the influence of the synagogal element upon them cannot be positively determined from the Jewish melodies, which were first collected together in the 17th century by Kircher.[2]

27. With regard to the ancient Greek modes we learn from Aristoxenes of Tarentum (born about 354 B. C.) that the Greeks had, in the classical ages, 7 modes *(Echoi)*. Their scales were not read upwards, but downwards.

The first four of these seven modes consist of a fourth (above) and a fifth (below), the last three of a fifth (above) and a fourth (below).

1. Hypodorian (æolian)	a¹ g¹ f¹ **e¹** d¹ c¹ b a
2. Hypophrygian (ionian)	g¹ f¹ e¹ **d¹** c¹ b a g
3. Hypolydian	f¹ e¹ d¹ **c¹** b a g f
4. Dorian	e¹ d¹ c¹ **b** a g f e
5. Phrygian	d¹ c¹ b a **g** f e d
6. Lydian	c¹ b a g **f** e d c
7. Mixolydian	b a g f **e** d c B.

Gaudentius (2nd century) gives the scales in exactly the same way, except that he reckons upwards.

For practical purposes these scales were generally transposed lower. This was the origin of the transposed gamuts *(Tonoi* in

---

[1] Cf. R. Eitner, *Monatshefte für Musikgeschichte* IV, 169 sqq. — Brambach, *das Tonsystem und die Tonarten des christlichen Abendlandes*, Leipzig 1881, 5 sqq. — Fleischer, *Neumenstudien* II, 51 sqq. — Wagner, *Elem.* 92 sqq. — Gevaert, *Mél.* 1 sqq.

[2] Gastoué, *Orig.* 21 sqq.

opposition to *Echoi)* with an ascending scale. Boethius († about 524) erroneously considered these scales as the modes proper, and his opinion and teaching were applied by musical writers of the 9th and 10th centuries to the church modes. It is in this way that some seek to explain the undeniable shifting of modes,[1] which is especially noticeable in the Dorian and Phrygian. The old Dorian mode ranges from *e—E,* but the Dorian Church mode goes from *D—d,* and whilst the old Phrygian mode has the compass *d—D,* the Phrygian Church mode has that from *E—e.* According to Gevaert (Mél. 22) Heraclitus of Pontus had, moreover, already confused the *Tonoi* and the *Echoi.*

28. It was from the Greek music, then, that our Church modes derived their different arrangements in the succession of tones and semitones, and the different relation of tone and semitone to the keynote for the time being. Hence also the naming of the modes after peoples of Greece and Asia Minor and the division of the Octave into fifths and fourths.

We find also in the chant the close on the third above the keynote which was probably customary in ancient times; see, for instance, the Graduals of Monday in the 3rd week in Lent and Monday in Passion Week, which close on *sol,* although they belong to Mode 3.[2]

29. The first Christian evidence as to the eight modes is found in the East. St. John Damascene († about 770) was not the first, as was formerly supposed, to speak of the *Octoechos* (octo = eight, *echos* = mode) but Bishop Severus of Antioch († 538). — The oldest theoretical evidence in the West is found in Alcuin[3] (Albin), a contemporary of Charlemagne. He ascribes to the four authentic modes a position superior *(ducatus et magisterium)* to that of the four plagal modes, and calls

[1] Cf. Gevaert, *Mél.* 17 sq. — Riemann, *Geschichte der Musiktheorie im 9.—14. Jahrh.* (Leipzig 1898), p. 10 sq. — Brambach, *Tonsystem* p. 5 sqq. According to Wagner, *Elem.* 96, these attempts at a solution are already out of date. More information is afforded by Gaisser in his "*Système music. de l'église Grecque*" (Rome 1901) and by Thibaut in the *Transactions* of the Congress on the history of music held in Paris 1901 p. 77.

[2] Cf. *Revue* IV, 117. — [3] Gerbert, *Script.* I, 26 sq.

the plagal *laterales,* secondary or side modes. According to other theorists the relation of the authentic modes to the plagal is that of master to pupil, father to son, the love of God to that of the neighbour, or of rich to poor (see p. 55).[1] Aurelian of Réomé, who deals at length with the different final cadences of the eight psalm-tones — a doctrine quite unknown to antiquity — lays special stress on the fact that these *varietates* originate from a Greek, plainly a Byzantine source.

As to the enumeration of the modes, Alcuin takes them in pairs and speaks of *tonus protus, deuterus, tritus* and *tetrachius* (later on the word *tetrardus* was used). Hucbald[2] enumerated the 8 modes as we do now. In the school of St. Gall the modes were marked on the margin of the antiphons with letters, thus: $a = 1^{st}$ mode, $e = 2^{nd}$, $i = 3^{rd}$, $o = 4^{th}$, u (later entries v) $= 5^{th}$, $H = 6^{th}$, $v = 7^{th}$, $\omega = 8^{th}$.

30. Formerly, as long as the music was written only by neums and without lines, it was not easy to recognise the mode to which a melody belonged. To overcome this difficulty use was made of the "Tonalia" which were lists wherein the melodies were classified according to the mode to which they belonged. At the head of each category was often set the *"Neuma"* or *"Melodia",* giving the passages peculiar to each mode or occurring most frequently in it, and thus affording a conspectus of the mode and its airs.[3] At first the text was composed of syllables chosen arbitrarily, but generally the words *Noeoeane Noeagis* were used. Later on phrases were selected from Holy Scripture, e. g., *Primum quærite regnum Dei* for mode 1, *Secundum autem simile huic* for mode 2 and so on. In many dioceses these

[1] Gerbert, *Script.* I, 31; II, 205; II, 267; III, 27, 101, 242.

[2] Gerbert, *Script.* I, 180 sq.

[3] Too much importance is attached by many to these formulas.

neumæ were sung at the end of the antiphons, but the custom was forbidden by councils as a distracting and needless lengthening of Divine Service.[1]

The purpose of the Tonalia, however, went further; the idea was to give a practical insight into the forms of liturgical music (Mass chants, Office chants, psalmody, antiphons, responsories) and to allocate each liturgical text to its proper category, with special regard, of course, to its mode. But the increasing perfection in the method of notation gradually lessened the importance of these Tonalia, and from the 13th century until their disappearance in the 16th century they were nothing more than short schools of chant.[2]

31. In the 10th century the ancient names of the modes assumed the meaning which they have at the present time;[3] but the term *hypomixolydius* instead of *hypermixolydius* was introduced later. Towards the end of the middle ages one still spoke of an æolian and hypoæolian mode with the keynote A, and of an ionian and hypoionian mode with the keynote C. The mode was termed perfect *(perfectus)* when it used the whole compass (ambitus) of its scale, otherwise it was called imperfect; it was more than perfect, superfluous *(plus quam perfectus, superabundans)* if it went either above or below its proper scale, and it was mixed *(mixtus)* when it presented passages peculiar to both the authentic and the plagal form.

32. Theory, as a matter of fact, had been anticipated by Practice. Whilst the oldest Church feasts do not, in the Office, make use of all the modes (Easter

[1] Molitor, N. Ch. I, 28 sqq.

[2] Cf. the excellent pamphlet by Dr. Mathias, *Königshofen als Choralist* (Graz, Styria, 1903).

[3] Aurelian of Réomé (Gerbert, *Script.* I, 37) uses these names in another sense.

and Pentecost have no antiphons in the 2nd, 5th and 6th Modes; St. John the Baptist has antiphons almost exclusively in the 7th and 8th Modes), the antiphons of Advent (originating about 570) and those for the Dedication of a church (about 607) presuppose the eight modes[1] and often set forth in melodic phrases the psalm-tone finals of the mode in which they are written. See, for instance, the third antiphon for the first Sunday of Advent, written in Mode 5, and the Benedictus antiphon for the first Wednesday of Advent, in Mode 2.

All the eight modes were in use at Rome during the time of Gregory the Great, although perhaps little care was devoted either to their theoretical or to their systematic treatment.

33. Up to the 10th century all the modes are found employed to pretty much the same extent, and no special preference for one or other mode is noticeable. Still it cannot be denied that they were not all used equally for all kinds of chants. On the contrary, it is easy to discern that the different classes of Mass chants showed a preference for certain modes (see Pt. I p. 128).

In the case of the chants for the Divine Office the antiphons display a preference for the 1st and 8th Modes, although the others are freely used. From the 10th century onwards,[2] with the appearance of the Office for the Holy Trinity, the modes were used, in many places, in their numerical order: at 1st Vespers, for instance, 1st antiphon in Mode 1, 2nd antiphon in Mode 2, etc., similarly in Matins, Lauds and partly in 2nd Vespers. Besides this Office, the same systematic but inartistic use of the modes is found at present, partially at least, in the Offices of Corpus Christi, Seven Dolours, St. Joseph and St. Gabriel.

34. Only a few melodies are confined so entirely to one mode that they could not be classed in some other. These are characteristic melodies of the oldest times with a very restricted compass,

---

[1] Tribune 1908, 195, and Gastoué, *Orig.* 148 sq.

[2] Cf. Wagner in *Km. J.* 1908; 13 sqq.

but nevertheless unfading in their freshness. Amongst them are the Preface with its continuation *Sanctus* XVIII, the *Pater noster, Flectamus genua,* etc. Here the dominant is of paramount importance, the final playing but an insignificant part. The melodies employ the material *e (f) g a b c d,* which, strangely enough, coincides with the material of the gnostic incantations of the magicians and idolaters,[1] the 7 notes of which descended from *d—e* including b♭ instead of b.

How far the Byzantine influence affected the theory of the chant modes is not yet demonstrated with complete certainty. As Gaisser points out,[2] it is to this source that we can trace the use of *e*♭ and *a*♭, occasioned by transposition of the notation, and also the meaning of the initial note, which must usually be a note distinctive of the mode, that is, dominant or final.

2. Tonality.

35. The laws of tonality may be defined as those rules which, in every composition, group the individual tones round two different centres — the final or tonic as the element of rest, and the dominant as the element of movement — and thus refer the parts of a composition as a whole to a certain mode or key. How far these laws hold good in individual cases is not yet sufficiently ascertained. The task therefore which is presented to the investigator in this matter is all the more difficult, since Practice and Theory, not only of the present day, but also of mediaeval authors, are occasionally at variance on this very point.

36. It was the custom from very early times to fix the mode of a piece by its final or closing tone. Hence the great importance attached to the tonic *(vox finalis)* by the old theorists. Their views have been very clearly

---

[1] Cf. Gastoué, *Orig.* 24 sqq.

[2] Gaisser, "*Système mus. de l'église Grecque*", Rome 1901, p. 90 sqq.

set forth by John de Muris (Coussemaker II, 246 sqq.). The final — so runs his main thesis — takes precedence of every other tone *(principatum obtinet),* and this only repeats what Guido of Arezzo and many others had said before him. The reasons which de Muris gives as explanation and proof are, however, very interesting. The tonic or final is the principal tone of the melody because:

1) The singer dwells upon it and often returns to it during the course of the melody;
2) All other notes, whether they precede or follow the tonic, are in a state of dependence upon it, and derive from it their corresponding character and colouring;
3) It is only from the tonic that the mode can be determined;
4) The beginning of response and verse, the difference (final cadence) of the psalm-tones,[1] the choice of the neuma in the antiphons and the normal compass of the melody all depend upon the tonic;
5) Just as the end and aim give meaning to every act, and the last syllable generally decides the signification of the spoken word *(per casus, per modos),* so the final note is decisive in singing.

So far de Muris. His reasons, it is true, are not all equally convincing. Nevertheless it is interesting to notice that mediaeval theorists, and consequently the singers also, perceived that the melodies varied in essence and character according to the relation of the individual tones to a fixed fundamental tone.

37. Whatever may be the proofs and explanation of the above thesis, it is, and remains true. On the other it is no proof if, as has been remarked above, a few melodies can be assigned equally well to one mode as to another because of their small compass. Still our rule holds good if from time to time in passing, or even in a longer passage of the whole melody there occur unmistakeable similarities of forms peculiar to other modes, or if the

---

[1] According to the older theorists the form of the final cadence was regulated rather by the beginning of the antiphon than by the closing tone. See p. 104.

melody clearly moves in another mode. The conclusion drawn from this fact is merely that tone-forms exactly similar in sound can be used in various modes, and that we have in the chant the first beginnings of musical modulation. Thus de Muris understands it when in the passage quoted, after giving his third reason, he notes by way of explanation: "It occasionally happens that a melody moves in some mode till towards the end, when it passes into another mode, or that instead of closing on *b* as might have been expected, it closes on b ♭."

38. Compare, from this point of view the Offertory of the 3rd Sunday of Lent, *Justitiæ Domini.* The 6th Mode is heard right up to the last notes; the forms so familiar to that mode, *fa sol la sol fa sol* occur at least five times, and the turn over *favum* after the low *do* strengthens the impression that the melody will end on *fa.* All the more impressive, peculiar and surprising, therefore, is the close upon *mi.* It is as though the melody would ask the serious question: Will you remain true to your promise to observe *(custodiet)* the commandments of God? And this ending, after all that has preceded it, gives the whole melody its peculiar character. In addition the expression which the singer gives to the melody is, as a matter of course different; in this case tender, reserved, heartfelt, whilst a simple melody in Mode 6 requires rather a tone of sincere, ringing and confident joy.

A similar example is found in the Offertory for Thursday in Easter Week, *In die solemnitatis.* Five times in this piece, and, indeed, in very important places and after expressive turns, does the melody rest upon *mi,* so that the listener feels sure that it is in Mode 4. The supposition is strengthened by the fact that the melody, as is so often the case in that mode, keeps within a very narrow compass, and, except for the single ascent to the higher *do* at *inducam,* generally moves around *fa.* It is only at the *Alleluja* that a decided step is taken in the turn to the lower *do,* thus leading one to expect the close which immediately follows to end on *re.*

As a further example we may refer briefly to the Gloria of the Easter Mass, in which many passages suggest Mode 7 rather than Mode 4, or both equally well. In fact many have been inclined to ascribe this melody to Mode 7.

Here, however, we must leave unsolved the problem as to whether such instances were considered as typical by those later

polyphonists who finished off their compositions almost abruptly and in an unexpected mode.

Where the chant is sung with organ accompaniment the hearer can generally tell at the beginning to which mode the melody belongs, and we would by no means recommend any capricious modulation foreign to the harmony suitable for the passages, since the characteristic beauty of the melody would suffer thereby.

39. In addition to the Final, the Dominant also holds a prominent position, which in the course of the melody is even more important than that of the Final.

From the dominant alone, however, the mode can but seldom be ascertained with certainty, because of the fact that one and the same tone serves as dominant to various modes. Thus *la* appears as dominant in Modes 1, 4 and 6; *do* in Modes 3, 5 and 8. Further, the shifting of the dominant in Modes 3 and 8 has had no small influence upon the peculiarity of the respective melodies; and in the present state of things it is scarcely possible to say whether the *do* or *si* which occurs belonged in reality to the original version. The same remark applies to the use of the ♭, in the treatment of which many manuscripts, or at least many of their pieces, cannot be freed from the reproach of caprice. And yet a single ♭ constantly introduced into a piece can very materially influence its character.

40. A few observations may be set forth as perhaps tending to throw some light upon the question of tonality in the chant.

1. The chant employs a species of modulation with a return to the original mode, thus producing animation and variety.

Melodies in Modes 7 and 8 show a preference for introducing typical cadences of Mode 5. See, for instance, *aurem tuam* and *procede* in the Gradual on the feast of St. Cæcilia; also *aquarum, vivum, nocte* in the typical Tract melody *Sicut cervus* on Holy Saturday. The last Kyrie VI in Mode 7 has a lengthy melody which is also found in the last Kyrie XVII[1], written in Mode 1. The Alleluja (Mode 1) on the 7th Sunday after Pentecost has a passage of considerable length over *plaudite* which corresponds with the Alleluja jubilus *Amavit eum* (Com. Doct.) in Mode 4. In the same way Agnus XVI has its second part entirely in Mode 4.

The reason why the 1st and 4th Modes should appear in such close connection is perhaps because both have the same dominant *la*.

As examples of melodies with modulation we may mention the Alleluja of the 4th Sunday of Advent with the jubilus in Mode 3 and the verse in Mode 1, the melody of which has been adapted to various texts; further, the Gradual responsory *Domine prævenisti* (Com. Abbat.), and *Benedicta* (Votive Mass B. V. M.) the Corpus (1st part) of which is in Mode 4, whereas the verse ends in Mode 1. According to the setting of the old composers the first part was to be repeated, thus resulting in the artistic form A B A. We still keep this method of execution in the Alleluja, leaving out of count the Alleluja in Paschal time. In the Gradual responsory, however, the form was soon abandoned, but, according to the rubrics of the Vatican Gradual, it is allowable to restore it (Cf. p. 131 sq.).

2. The use of both authentic and plagal forms in the same piece may the more readily be understood when one remembers that formerly a distinction was made of only 4 modes with authentic and plagal ambitus or range.

See, for instance, the Gradual of the 1st Sunday of Advent and that of the Mass *Intret,* and especially Graduals in Mode 5, where the corpus oftentimes moves in the plagal form whilst the verse ascends to the authentic. (See p. 132.) For melodies of more recent origin see the sequence *Dies iræ*.

Concerning the authentic form it is further to be remarked that some melodies, after ascending to the dominant, make it a sort of final, and form a fresh dominant a minor third above it. Thus some melodies of Mode 1 (cf. in the Introit *Statuit* the melody over *ut sit illi sacerdotii dignitas)* make *la* a kind of final and *do* a dominant, and then return quite regularly to *la* as their point of rest, after repeatedly touching *si* (b) in contrast to the *sa* (b♭) which is more suited to a lower position. In the same way some melodies of Mode 7 select *re* as a passing final and *fa* as a passing dominant.[1]

Sometimes one is tempted to ascribe a melody to a plagal mode because of its low position and the actual plagal dominant, e. g., the Introit *De ventre* (Feast of St. John the Baptist) and *In virtute tua* (Com. unius Mart. non Pont.).

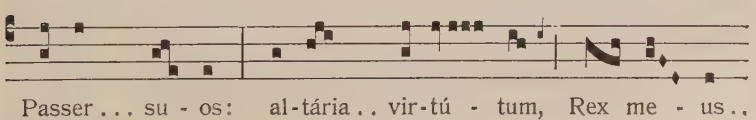
3. There exists a decided relationship between Mode 1 and Mode 8 as a result of their possessing a common scale.

[1] Cf. Rassegna, 1909, 314 sqq.

There is a mutual exchange of musical ideas between the Introits of Mode 1: *Gaudete, Lex Domini* (Saturday before 3rd Sunday of Lent), *Ego autem* (Wednesday in 3rd week of Lent) and the Introits of Mode 8: *Dum medium* (Sunday after Christmas), *Lux fulgebit* (2nd Mass for Christmas). The antiphon *Immutemur* (Ash Wednesday) ascribed to Mode 1 has its first part in Mode 8. And some pieces, e. g., Agnus II, and the Christmas hymn *Christe Redemptor* which are now written in *re* were written, in the oldest manuscripts with lines, in *sol* with *a* ♭.

4. No small number of compositions make use of various modes which follow one upon the other without any further connecting link than the accenting of the same dominant, or the use only of the same ambitus.

In the Offertory *Inveni David* the first phrase appears to belong to Mode 2 or Mode 3, and the second phrase moves around the dominant of Mode 3, closing on the fifth above the final. *Auxiliabitur ei* has a cadence proper to Mode 5, whilst the last phrase begins in Mode 3, but ends, however, in Mode 8 to which, therefore, the whole piece was assigned. — The Communion of the first Monday in Lent starts in Mode 1 and closes in Mode 4, as is the case also with the Offertory on the Saturday before Passion Sunday. — The 7th mode is set down for the Gradual *Benedicam Dominum* for the 12th Sunday after Pentecost, which is continued both as to text and mode in the Gradual *Clamaverunt* of the Mass *Salus autem*. At the word *tempore* there is first a cadence in Mode 2, then in Mode 4; at *ore meo* one seems to detect Mode 1; at *mansueti* appears a phrase from Mode 3, and at the neuma upon *i* Mode 2 reappears, the close being in Mode 7.[1] Very interesting also is the Communion *Passer*[2] on the 3rd Sunday of Lent; the first part moves in Mode 3 and closes with a psalm-cadence of Tone 3: *do si la;* the second part belongs to Mode 1.



[1] Gastoué, *Cours* 114 sqq.

[2] Revue IX, 152 sq.

Between the two parts occurs a sort of transposition.

41. Regino of Prüm described such chants, "which begin in one mode, break off in the middle into a second, and finish in a third," irregular, (nothas, degeneres, non legitimas).[1] And he is correct if we compare them with the usual course of most of the chants, as did the incomplete theory of modes. Still these examples form exceptional cases, even though not rare ones. Nevertheless it is more correct to take, theoretically, a wider view of the characteristics of the modes, and simply grant that in the chant melodies there appear at times echoes of passages which are generally heard in other modes, or even that typical forms are taken over from one mode and embodied in another. Such a procedure was in no way opposed to the conception which liturgical singers and chant writers of the early and late middle ages had of the right of possession of a composer, and at that period the desire of being as original as possible was not, to say the least, a universal one. The critic must, nevertheless, frankly acknowledge that the results of this licence in the borrowing of ideas have been combined with the general body of chant melody with technical freedom and adapted to the text with skill and fine feeling. From another point of view, too, as composers and singers the theorists must, of course, have desired to circumscribe the liturgical treasury of song with rules that should be as few as possible, yet clear and definite.

When Hermann Contractus observes: "Before all things be careful to fix the mode, for that is the aim of all musical instruction,"[2] his intention was simply to give for his own day, or rather for the school instruction of his day, a rule capable of explanation. So long as the tradition of the chant remained unbroken, the theory of chant rhythm appeared superfluous, but a knowledge of the modes was important and essential for the young cantor, to enable him to give out in choir the respective intonations, psalm-cadences &c.

3. Characteristics of the Modes.

42. The characteristics of the modes[3] and the mental impressions resulting therefrom (the *ethos* of the modes)

[1] Gerbert, Script. I, 231. — [2] L. c. II, 140. — [3] Cf. Abert, P. 228 sqq.

formed a favourite theme of old writers. And according as the theorists developed a clearer sense of tonality the greater attention they devoted to it in their writings.

Regino of Prüm,[1] following the opinion of Boëthius, declares that less refined characters delight in the more austere modes, whilst peaceable and gentle minds prefer the sweeter sounding ones. Guido of Arezzo writes: "Anyone well versed in these modes recognises them at once when he has observed their peculiarities and, so to speak, their different countenances, just as in the midst of a crowd an ethnologist could pick out by their features after looking at their faces, a Greek, a Spaniard, a German, a Gaul &c. In the same way the variety of the modes accords with different temperaments, so that one finds pleasure in the wide intervals of Mode 3, another in the milder nature of Mode 6, and whilst the fluency of Mode 7 appeals to some, the charm of Mode 8 is a source of delight to others."[2] It is from Guido[3] also that we get the well-known verse quoted by Adam of Fulda:

"Omnibus est primus, sed et alter tristibus aptus;
Tertius iratus, quartus dicitur fieri blandus;
Quintum da lætis, sextum pietate probatis;
Septimus est iuvenum, sed postremus sapientum."

"The first is good for all moods, as the second is for grief,
The third in anger rises, whilst the fourth brings sweet relief,
The fifth is for the joyous, and the sixth the pious prize,
The seventh suits the young man, but the last is for the wise."

"The defect of such too summary descriptions, which has brought them somewhat into disfavour, consists in their laying stress upon one only of many characteristics, or in striving to classify under one pithy term, features that are really diverse. Each mode is of itself capable of giving expression to any one of the many emotions of the human soul."

Since Guido's time a chapter *de virtute tonorum* has been almost essential to every treatise upon Gregorian chant.

Here therefore we may make our own investigations concerning the nature of each mode.

---

[1] Gerbert, Script. I, 235.

[2] L. c. II, 14.

[3] Even in erudite works these lines are usually attributed to Adam of Fulda, whereas he explicitly remarks "pulcre Guido his notavit versibus".

43. The scale of the first and second modes (now dorian and hypodorian) corresponds to the old phrygian scale, when written with the major sixth *b: d e f g a b c d,* and to the transposed old æolian scale, when written with the minor sixth *b♭: d e f g a b♭ c d.* Both scales are often used together. Thus the first part of the Introit *Státuit* has *b♭,* the second part *b.* The Mese (a sort of dominant) of the phrygian scale was *g.* In many melodies this dominant *g,* and more especially a pause in the middle upon *g* can easily be recognised. Note, for instance, the middle cadence on *g* in the typical melody of the Antiphon *Qui me confessus fuerit* and also in *Euge serve bone.* A great number of antiphons in the Milanese chant have this dominant *g.* But quite early *a* also appeared as dominant. — "The first mode has below its final the vigorous whole tone *c d,* and above it a minor third the frequent repetition of which gives great expression to the melody; the whole tone of this third lies below it and thus the natural delicacy of the minor third acquires a happy admixture of strength and firmness, further enhanced by the two whole tones leading up to the dominant *a.* And the dorian close renders the melody earnest and solid as well as fervent and full of feeling." (Kienle, Ch.). The closes of the various divisions are upon *d, f, a* and *g,* and the melody but seldom ascends to the upper e, and still less seldom descends to the low *b♭.*

Transpositions of this mode to the fifth are rare; cf. Com. *Passer.*

Of old the dorian mode (from e—E) was described as dignified. And in full accordance with this Hermann Contractus[1] speaks of the important earnestness, John Cotton[2] of the *morosa et curialis vagatio,* the se-

[1] Gerbert, Script. II, 148.

[2] L. c. II, 251.

rious, measured and distinguished course of Mode 1, although it ranged from D—d. Similar expressions are used by other theorists. The mode was very much in favour, and perhaps lost some of its power of expression by too constant use, and according to Ægidius of Zamora "it became changeable and adapted to express all kinds of feeling".[1]

Examples: Ant. *Virgo prudentissima* (Assumption), Ant. *Montes Gelboë* (Saturday before 5th Sunday after Pentecost), Ant. *Hodie* (2nd Vespers of Christmas), Ant. *Angeli* (1st Vespers of All Saints), Intr. *Exsurge* (Quinquagesima), *Gaudeamus;* Grad. *Os justi;* All. *Justus ut palma;* Offert. *Justorum animæ;* Comm. *Videns Dominus.*

44. The second mode, with the scale A—a, uses in addition as its highest tone b♭, very seldom *b*, cf. Offertory *Anima nostra.* Middle cadences close preferably on *C*, e. g. Intr. *Dominus dixit, Ex ore infantium, Mihi autem*, and at *ipso* in the Offert. *Veritas.* In more elaborate melodies especially, such as Offertories and tracts, the Bistropha and Tristropha are frequently employed on *f*. The repercussion *d—f* is generally strongly marked. "A peculiarity of this mode is the way it plunges down into the lower fourth *d c a*, and these tones with the third above the final form melodies that are exceedingly agreeable." (Kienle.) Transposition to the fifth is rather frequent; see the Offertory *Exaltabo te* and in particular the typical Gradual melody *Justus ut palma.*

As in the case of the first mode, theorists[2] assign also to the second an earnestness which is more closely defined as harsh and mournful and is said to express itself in restless movements *(saltus anfracti).*[3] As a matter of fact the antiphons in the Office for the dead show a decided preference for this mode. And one who feels the

[1] Gerbert, Script. II, 387.
[2] L. c. II, 251; III, 235.
[3] L. c. II, 39, 61.

influence of such melodies as the Ant. *Quem vidistis pastores* or the Intr. *Vultum tuum* and others similar, will decidedly agree with Hermann Contractus[1] who stands alone in describing the mode as "charming". Neither is it wanting in solemn melodies, see, for instance, the Intr. *Ecce advenit, Cibavit eos.*

Examples: Antiph. *Genuit puerpera,* the "O" Antiphons, Intr. *Dominus illuminatio* and *Dominus dixit,* Allel. *O vos omnes,* Offert. *Dextera Domini, Meditabor;* Comm. *Dominus firmamentum.*

In the Graduale the second mode is assigned to a typical Gradual melody, the *Justus ut palma.* But several authors would prefer to class it in Mode 5 with a close a third above, because 1) whole phrases of the melody occur in melodies of Mode 5 cf. *(sicut ce)drus Libani* with *(pec)cavi tibi* in the Gradual for the 1st Sunday after Pentecost Mode 5, and *et veritatem tuam* with the same text on the 15th Sunday after Pentecost, and with the closing passage of the Gradual verse on the 1st Sunday after Pentecost; 2) and because these melodies like the corresponding ones of Mode 5 rely on the same tonic *fa,* the same mediant *la,* and the same dominant *do.* It is true that in this case there is a remarkable preponderance of the mediant *la,* and also, in the first half verse, of the dominant *re.* The latter suggests Mode 7.[2] Gevaert,[3] on the authority of Aurelian of Réomé[4] ascribes the melody to Mode 4, but this Dom Pothier[5] proves untenable from the notation of the neums in the manuscripts.

It is clear that it is an example of a melody which borrows freely from other modes.

45. The third mode. The original dominant was *b* and was still so during Hucbald's[6] time. This old dominant can easily be recognised in the second half of *Gloria* XIV and in *Kyrie* XVI, and it appears quite plainly also in the Ambrosian chant. In the 10th or 11th century the dominant was transferred to *c* and, on the whole, Mode 3 gained thereby in euphony and clearness.

---

[1] Gerbert, Script. II, 148.
[2] Rundschau 1905, 67.
[3] Mél. VIII and 199.
[4] Gerbert, Script. I, 47 sq.
[5] Revue IV, 113 sqq. and XVII, 6.
[6] Gerbert, Script. I, 214.

But it is rather bold to speak, as Lhoumeau[1] does, of a fundamental alteration of the mode, and to say that the substitution of *c* for *b* is the counterpart of the development made by Christian ideas by the raising of the Roman rounded arch to the Gothic pointed form. The frequent use of the third *g* over the final and with the dominant give to many of the compositions a resemblance to our major key with close on the third. Despite the not altogether groundless opposition on the part of experts like Dom Mocquereau,[2] one will not entirely dissent from Gevaert[3] in declaring that the complete restoration of *b* instead of *c* is an offence against æsthetics. And still greater objections may be urged from a practical point of view.[4]

The tendency of theorists[5] to characterise Mode 3 as fiery and stormy arose, doubtless, from consideration of its melodic progressions, which exhibit an inclination for wide intervals and leaps *(persultatio)* (cf. Offert. *Constitues).*

Examples: Ant. *Erit sanguis Agni, Quando natus es;* Intr. *Vocem jucunditatis = Gaudens gaudebo;* Grad. *Eripe me;* Allel. *Jubilate Deo;* Offert. *Quis ascendit, Filiæ regum;* Comm. *Justorum animæ;* the Hymn for Martyrs *T. P.*

46. The fourth mode is quite the most irregular of all. Here may be seen most clearly the conflict between theory and practice which had long outrun it. Theory assigns to the mode a scale from *B—b*, but seldom does the melody below *D* rise to *C, B* or *B♭* (Comm. *Tanto tempore*). Some pieces have *B♭* throughout and not *B* (Intr. *Nos autem;*[6] Grad. *Tenuisti;* Allel.

[1] Cf. Gregoriusblatt 1908, 78. — [2] Nombre mus. 206. — [3] Mél. 211, Note.

[4] Undoubtedly this change from *b* to *c* has rendered melodies in Modes 3 and 8 more easy of comprehension and execution, but we do not contest the fact that this practical advantage has been secured at the expense of characteristic beauties in their lines of melodic progression.

[5] Hermann Contractus in Gerbert, Script. II, 148, and John Cotton, l. c. II, 251.

[6] Mus. s. 1912, 49 sqq. A psalm melody with a continuous *b* gives in such a piece an impression of elevation, almost of relief.

Emitte; Offert. *Confirma).* The usual dominant is *a,* but some Introits *(Reminiscere,*[1] *Resurrexi,*[2] *Misericordia Domini, In voluntate tua)* use *f* and the Invitatorium a secondary dominant *g.*

Amongst theorists the Carthusian (Coussemaker, II, 448) describes the 4th mode as persuasive and best fitted to express fervent supplication, and thus its melodies usually begin in measured style and do not rise immediately to a high position. Kienle gives a notable description of this mode:

"Here, probably, is shown in the clearest fashion the distinction between the old and the modern sense of melody. We, as it were, stride forth into the open with mighty steps, ever of opinion that we must reveal our thoughts and feelings to others; in imagination there is almost always a listener, for it is to him that we speak. In contrast to this the old-time melody is pure sentiment which overflows merely because the heart is full. The melodious thought, the song, the jubilation, each comes forth whether there be listener or none, and is thus the unconscious, unselfish expression of the interior life ... The singer enjoys the melodies of this mode better in the quiet of study, and must confess that, in divine worship, they leave unmoved the majority of the faithful."

Examples: Ant. *Ecce quod concupivi, Est secretum;* Intr. *Nos autem, Reminiscere;* Grad. *Tenuisti;* Allel. *Amavit eum;* Offert. *Illumina, Tui sunt cœli, Afferentur;* Com. *Exsulta filia Sion.*

The question has often arisen in ancient and modern times as to which mode the typical antiphon melody *Gratia Dei* (see p. 101) belongs. Some, in view of the opening, sang its psalm in Mode 7, whilst others laid more stress upon the final tone and so sang the psalm in the 4th or 2nd mode. Aurelian of Réomé[3] had the mediant of the psalm verse sung without any modulation whatever. The Antiphonal of Blessed Hartker places *O* on the margin, thus ascribing the antiphon to Mode 4 as also does the Montpellier Tonary (P. 8, Col. 2). Dom Pothier[4] vigorously supports Mode 4 in opposition to Gevaert.[5] The Cistercians concluded the antiphon on *g* in Mode 7 and used the same mode for the psalm.

[1] Cf. "K. S." 1910, 21 sq.
[2] "K. S." 1910, 29 sqq.
[3] Gerbert, Script. I, 52.
[4] Revue V, 177 sqq.
[5] Mél. 205 sqq. and 322 sqq.

47. The fifth mode is pre-eminently the mode of the Graduals, for about two thirds of them may be assigned to it. They exhibit the full development of its melodic euphony, and this is enhanced by a delicate rhythm which gives life and movement to the whole. As a rule the 5th and 6th modes are combined in these chants. The body of the Gradual is in Mode 6 with its lower and calmer movement, whilst the spirited part, the verse, soars aloft to *c* and even rises to *f* and *g*. Cf. the classic Gradual *Christus factus est*. This mode is "almost inexhaustible in its power of producing ever new and charming, and often enchanting transformations of the few fundamental forms"[1] (Kienle). Simple melodies sound somewhat thin in contrast to these. — The dominant *c* is always clearly evident, and the melody never starts below *f*. The old Lydian scale *c—C* rings out still in the Allel. *Assumpta est* and *Beatus vir (sanctus Martinus)*.

The "grace and cheerfulness" of this mode[2] and its power "of giving joy and sweet consolation to the sad and distressed"[3] is attributed by some to the frequently recurring ♭,[4] by others to the unexpected return of the melody from dominant to final;[5] cf. the close of the Introit *Loquebar*. This pleasing effect of the mode might with better reason be referred to the clear major triad *f—a—c* and the position of the semi-tone before the tonic and especially before the dominant. For this endows the melody with an easy unrestrained flow of movement, and it becomes plain and easily intelligible. The Introit *Circumdederunt me* melody shows that this mode is also capable of expressing earnest and fervent pathos.

---

[1] Cf. Gastoué, *Cours* p. 46 sqq.
[2] Cf. John Cotton in Gerbert, Script. II, 251; Hermann Contractus l. c. II, 148.
[3] Ægidius of Zamora in Gerbert, Script. II, 387.
[4] The Carthusian in Coussemaker II, 448.
[5] John Cotton in Gerbert l. c.

Examples: Antiph. *Vestri capilli, O sacrum convivium,* Intr. *Lætare Jerusalem;* Grad. *Specie tua, Propter veritatem;* Offert. *Reges Tharsis, Insurrexerunt;* Comm. *Quinque prudentes, Adversum me.*

48. The sixth mode is closely related to the first mode in its low position. The compass of the various compositions is usually not of wide extent and everything thus conduces to devotion. Although the *e* before the final tone is correct according to the scale, a piece in strict style seldom closes with *e f propter imperfectionem semitonii,* as the old theorists say.[1]

Many pieces, now placed in Mode 6, belonged originally to Mode 8 or 7. Agnus IV, which dates from the 10th or 11th century, is written thus in the oldest manuscripts:

Agnus De - i... mi-se-ré - re no - bis.

The *Ave Regina* was also originally written in the same way. By singing *f* ♯ instead of *f,* the character of the melody was altered, and soon the whole of it was written a tone lower. The hymn *Auctor beate sæculi* was formerly written in some editions in the 6th mode, but the Vatican Antiphonale sets it in Mode 7.

Ægidius of Zamora[2] describes this mode as one which moves to tears, but they are tears rather of sweet joy than of sadness.[3] There is scarce another mode that is so naive, delicate and modest and yet so fervent in its expression of joy in its melodies than the sixth.

Examples: Antiph. *Gaudent in cœlis, Pater Abraham;* Intr. *Hodie scietis, Sacerdotes Dei;* Allel. *Magnificat;* Offert. *Desiderium, Domine Deus* (Dedic. of Church); Comm. *In splendoribus, Ecce Dominus veniet, Lutum fecit.*

49. The seventh mode has even more life in its movements than the third. In addition to the fourth *g c*

[1] Revue XI, 122.
[2] Gerbert, Script. II, 387.
[3] Cf. John de Muris in Gerbert, Script. III, 235.

and its inversion, the fifth *g d* and *d g* is often employed, the latter particularly at the beginning of Introits and antiphons. For this reason, probably, it was said *septimus est juvenum,* explained somewhat thus by Ægidius of Zamora: "The seventh mode is aspiring and cheery and with its various quick passages is a true figure of the restless movements of youth."[1] Others also speak of the great loquacity of this mode.[2] Besides *d, e* often appears as dominant even in smaller compositions such as Antiphons. There is clearly a preference for *F* major harmony both at the beginning as well as at the end of an intermediate phrase; compare the Gradual on the feast of St. Cæcilia.

The Corpus of the Gradual *Benedicam Dominum* closes on *a* with a cadence which also ends the Offertory for the 20th Sunday after Pentecost, assigned to Mode 1. It is remarkable therefore that it is not ascribed to Mode 1 like the Grad. *Domine prævenisti,* but to Mode 7, in which however it principally moves. These two Graduals are in fact amongst the most irregular chants.

Examples: Antiph. *Puer qui natus est, Dixit paterfamilias;* Intr. *Puer, Viri Galilæi;* Grad. *Audi filia;* Allel. *Levita Laurentius;* Offert. *Eripe me . . . Deus* (In the Graduale there are but three Offertories in Mode 7); Comm. *Si consurrexistis, Dicite pusillanimes, Factus est.*

50. The eighth mode, a parallel to the seventh, presents in its melody a movement that is calm and stately, as is pointed out by Engelbert of Admont.[3] Thus the mode is "the musical expression of that serenity of mind which was already in olden times the characteristic of the wise".[4] The original dominant *b* may still be recognised in the Comm. *Hoc corpus.* The oft-recurring fourth *g c* has its counterpart in the descending fourth *g d.* Not only are the simple fourths sounded, but also

[1] Gerbert, Script. II, 387.
[2] E. g. Guido in Gerbert, Script. II, 61.
[3] Gerbert, Script. II, 340.
[4] Cf. Abert, *Musikansch.* 243 sq.

their intermediate tones, and frequently the melody passes beyond *c* to *d* and *e*, especially in the more elaborate chants. "No other mode appears so regular in its construction, so clearly arranged in its divisions, and so charming and resonant in its individual members." (Kienle l. c.)

Examples: Ant. *Beatus Laurentius* (Magnif. Ant. 2nd Vespers); Intr. *Domine ne longe, Spiritus Domini;*[1] Grad. *Deus vitam* together with Grad. *Dilexisti* the only ones in this mode; Allel. *Confitemini, Dulce lignum;* Offert. *Precatus est, Improperium:* Comm. *Pater si non potest, Optimam partem.*

51. The Tonus Peregrinus.[2] Certain Antiphons, such as *Martyres Domini,* all with the same melody, have had a special psalmody for about 800 years. With the exception of the little ornament in the intonation the dominant and mediation are the same as the solemn psalmody for the Introit in Mode 6. The final cadence, found also in the Ambrosian chant, is reminiscent of the final of Mode 3, *c a c b a.*

This psalm-tone, or at least the middle cadence, seems to have originated in the time of Aurelian of Réomé,[3] but theorists were not enamoured of it. The *Commemoratio brevis*[4] calls it *tonus novissimus.* Later on it was termed more generally *peregrinus,*[5] the unusual, strange or peculiar tone, not pilgrim tone. At the beginning of the 11th century the form was not universally used. For instance, at St. Gall the above-mentioned Antiphons were always sung with Mode 7 or 4.

52. It is undoubtedly always useful to be able to determine the mode of a piece with ease and certainty, but at the same time in doing so one must not lose sight of the musical contents of the melody. Dom Pothier was correct when he wrote in Revue IX, 120,

---

[1] See "K. S." 1910, 53 sqq.

[2] See Tribune 1908, 272 sq., and Cæcilia, Strasburg 1905, 30.

[3] Gerbert, Script. I, 51 sq.

[4] Gerbert, Script. I, 218.

[5] From this designation Gaisser deduces the Greek origin of this tone, but it must be noted that, according to Aurelian of Réomé, the *differentiæ* of the psalm tones are derived on the whole *a Græco fonte.*

"The Gregorian melodies may be named and classed according as you will, but they lose thereby none of their value and charm. It is with them as with the flowers in our garden. Botanists describe and classify them in different ways, but each retains both the beauty of form with which Divine art endowed it, and the natural odour of the honey which the bees, more wise and intelligent than our sages, are able to extract."

CHAPTER IV.

Liturgy and Plain Chant.

53. Our liturgy[1] is, as Dom Guéranger once said in a letter to Arch-abbot Maurus Wolter of Beuron, the very centre of Christianity.

This is quite true, for the liturgy unfolds the highest and most important truths of our holy religion in an artistic form intelligible to all.

In the liturgy a great act of God is performed, and at the same time the highest thing that created beings are able to conceive and accomplish in honour of the Almighty.

The liturgy is in truth *opus Dei,* the one grand continuation of God's work in the Eucharistic order, wherein the marvels

[1] Literature: Duchesne: *Origine du culte chrétien,* Paris, 3rd Edit. 1903 — Dupoux: *Les chants de la Messe,* in Tribune de St. Gervais, 1903, 129 sqq. — Gihr: *The Holy Sacrifice of the Mass,* (Freiburg, Herder) — Guéranger, *The Liturgical Year* (Stanbrook Abbey). — Langer: *Die Vesper in kirchenmusikalischer Beziehung* (Musica sacra 1885 No. 1—9) — Moufang: *Officium divinum,* 18th Ed., by Dr. Selbst (Mainz, Kirchheim 1903) — Sauter: *Das hl. Messopfer* (Paderborn, Schöningh, 1894, 3rd Ed. 1909) — Schott: *Messbuch* (Freiburg, Herder, 17th Edit. 1912) with liturgical explanations; Schott: *Vesperbuch* (Freiburg, Herder, 4th Edit. 1911) — Thalhofer: *Psalmen* (Regensburg, Manz, 6th Edit. 1895) — Wagner: *Ursprung* — Wolter: *Psallite sapienter* (Freiburg, Herder, 5 vols, 1871—1890, 3rd Edit. 1904—1907).

of creation, redemption and sanctification are repeated day by day in harmonious concord; and it is the one great thing that the creature owes to his God, and can offer to his God in gratitude for all this. In the performance of the liturgy the most excellent supernatural virtues of faith, hope and charity are exercised, and are united with their source and end, God, the eternal truth and goodness, in adoration, praise and thanksgiving, acts which claim the highest rank in the faculties of a created being.

Moreover, the Catholic liturgy is a symbolical representation of the supernatural effects of grace, and it aids us in obtaining these graces by prayer and the power of the sacraments. And more than this.

Our liturgy is a constant *"vitæ individua communio"*, an inseparable, uninterrupted communing of Christ with His bride, His visit by grace and His tarrying with us — a blessed union, like the familiar intercourse of the Master with His disciples in the days of His sojourn on earth, and in many respects closer, firmer and more effective.

54. Such a liturgy demands of itself a liturgical art, above all a liturgical chant wherein the ardent love of the Heart of the God-man, and all that His bride, the holy Church, can desire to say in His praise and in declaration of her love in return, find their true echo; wherein also the laments and petitions of each and all of the faithful ascend to the throne of mercy.

55. The liturgical chant is therefore of necessity an antiphonal chant:

Christ's voice answers the Church, the voices of individuals, as representatives of Christ and of the people, answer a mighty choir composed of the great mass of the people. Even if there were no prototype of this in the Jewish temple service or in the worship in heaven as revealed to the seer of Patmos, yet

our liturgy, from its very nature, would have led to antiphonal chant.

56. Praying and singing are essential to the liturgy, and consequently the choir, and even the people, should cooperate, and thus the proper place for the choir is near the altar with those who serve.

Hence a clerical habit was formerly worn by the singers when exercising their office, and they joined in many of the ceremonies with the clergy, as is still the case to this day in many monasteries. The position of our mixed choirs in an organ gallery (usually over the entrance to the church) has tended considerably to weaken the consciousness of this intimate connection, thus hindering the proper appreciation of liturgical chant, nay, of liturgy itself.

If the Catholic liturgy is in reality an act of Christ and of the whole Church, the liturgical chant can only fulfil its object entirely when it is connected as closely as possible with this act, when it interprets the various texts in accordance with the thoughts and sentiments that move Christ and the Church in their united action and produces from them a tone picture. This in no way hinders personal feeling and expression, but it requires composer and singer to give themselves fully and completely to the liturgy of the Church, really living with the Church and her liturgy.

57. Like the first and the last end of all the external acts of God, the main object of the liturgy is the honour and glory of God. That which our Saviour said of His works at the close of His life: *Ego clarificavi te super terram,* "I have glorified thee on the earth" (John 17, 4), holds good of His life and work in the holy Eucharist and likewise of the entire liturgy of His Church.

How thoroughly in accordance with the spirit of the Church is the union of praise and prayer in the *Gloria* of the Mass: *Gratias agimus tibi propter magnam gloriam tuam: Domine Deus, Rex cœlestis . . . . miserere nobis; Domine Deus . . . .*

suscipe. And then comes immediately the reason in this lifting-up of the heart in praise: *Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus.* There can be no better incentive to prayer for grace and forgiveness than the greatness and sublimity of God. Even when the Church intercedes for the dead, when she desires to direct the Eye of God to the needs of her children and thus move the Heart of God to exercise clemency and mercy, she offers praise, as, e. g., in the *Requiem: Te decet hymnus Deus in Sion, et tibi reddetur votum in Jerusalem.*

58. Thus it is with the singers in choir, called to the praise of the Most High, to a participation in the Church's sacrifice of praise, in the festal train of the heavenly Bridegroom, when He descends from His eternal throne upon the altar, in order graciously to devote Himself to us, to sacrifice with us, to live in us. Therefore from the altar the singer must expect the chief incentive for his work. The altar and the wonders that are there accomplished should influence and guide him when rendering the liturgical chant.

59. The Gregorian Chant is the liturgical Chant of the Church. "This chant adapts itself to the liturgy better than any composition in the modern style. Its melodies are just the right length, neither too short nor too meagre for solemn functions in a cathedral, neither too long nor impracticable in less favourable circumstances. Moreover, it gives the text without repetition or mutilation of the words, and omits none of them. Every syllable is enunciated by the whole choir at the same time. Though another system may be allowed or may often be necessary in polyphonic works, yet the simple style of plain chant deserves the preference having regard to the delivery of the words."[1] Next to its spiritual relation to the

[1] Dom Molitor: Frankf. Brosch., pp. 178 sq.

liturgy it was these external advantages which have made it the special protégé of the ecclesiastical authorities, and for centuries the favourite of the Christian people. The Church has repeatedly recognised it as her own,[1] and by this she declares that these traditional melodies fully satisfy the requirements of her liturgy, and that what inwardly moves her in the solemn hour when she celebrates the sacred mysteries, and what she desires to express in song is well expressed in those melodies. Moreover, these unison chants best maintain the close connection with the chants of the officiating priest, they admirably symbolise the one-mindedness of the congregation, and by their tranquil, almost ethereal strains, guide the mind gently but firmly to the altar.

60. As indicated above, this relation to the liturgy explains why the Gregorian chant differs, for example, so much from popular hymnody. In this connection a comparison between the best known Christmas hymns and the plain chant melodies for the Christmas Midnight Mass may be instructive:

Let us take as examples the familiar hymns, *In dulci jubilo,* "Zu Bethlehem geboren, Schönstes Kindlein" (Born in Bethlehem, O sweetest Babe), which are undoubtedly beautiful specimens of German popular hymnody, and which never fail to attract one owing to their devotional style and child-like simplicity. Here text and melody have quite different characteristics from the chants in the *Graduale.* The thoughts and sentiments of the composer and of those who sing those hymns are different; they think with delight of the Babe of Bethlehem; they wish to rival the angels by making music and singing a cradle-song to the new-born King; to rejoice His infantile heart, to play with Him as one plays with the little ones, to show Him their love, and to draw a smile from His rosy lips. Hence these hymns express the happiness, the delight, the tears, of a child, and in their way they have succeeded admirably in doing this. The same may also be said of the French *noëls* however much they may differ

[1] Cf. the *Motu proprio* of Pius X., 22 Nov., 1903.

in their character from the German hymns.[1] But now for the plain chant melodies of the Christmas Mass: *Dominus dixit ad me: Filius meus es tu: ego hodie genui te.* Here our Lord utters the first word; it is a message from the eternal Son of God, who took flesh for us, the Lord of glory, yet lying in the crib in all the poverty and helplessness of a little child. God the Father spoke the one eternal Word, He spoke it in Him and to Him: Thou art my Son, begotten by me, equal in power, in the brightness of glory and in all perfections, my most perfect image, surrounded by my paternal love. This day, this glorious day for all eternity, have I begotten thee, this day my fatherly love has given thee to the world as its Redeemer and King; this day I give thee the boundaries of the world and all that it contains, and appoint thee Judge over all that is created. That is like turning one's eyes toward eternity, toward the mystery of the Godhead toward the Heart of the heavenly Father, a contemplation so sublime, so illuminating, that other thoughts are out of the question, and the soul struck with amazement, and in adoration before this abyss of divine perfection and beauty, is a witness of this mystical life, this endless giving and receiving, being and being begotten. And this divine joy, this sea of light, breaks upon the dark earth, disguised under a weak human form, and illuminates it like the day-blush of a sun still hidden from us. Thus begins the Introit of the first Christmas Mass, the first greeting of Emmanuel, the first revelation of the divine childhood that is to enlighten us. Would it be possible to speak of anything so sublime, or to express it in song, more worthily and at the same time more simply? There is something in this melody which seems to aid us in contemplating the mystery of the eternal Sonship, fully comprehended by God alone, and the effect would be lost if a more elaborate melody were employed with the resources that can be offered by musical art.

The popular hymn and this Introit reflect the infantile sweetness and perfect innocence of the new-born Saviour and King. In the former it is sought to express pleasing ideas concerning His humanity; in the latter, sublime thoughts concerning His divinity, and the melodic forms employed are well adapted for these purposes. Of course both views are right, but for the liturgy one prefers the conception so happily expressed in the Introit.

---

[1] These remarks also apply to certain English hymns and carols. Trsl.

Text and melody of the other chants for this day follow the lead given in the Introit of the Midnight Mass. For the Christmas liturgy — as shown by these chants, as well as by the antiphons for both Vespers, the responsories at Matins, the thoughts for the octave (New Year) and the Epiphany — is not so much the humble crib at Bethlehem as the eternal generation of the Son from the Father, the central point from which all emotions of the heart and soul receive their impulse, their life.

61. If we compare, moreover, the texts and melodies of the other cycles of feasts with the popular hymns for the same periods, a divergence similar to that pointed out with regard to the Christmas chants will be perceived.

The solemn season of Lent inspired poets to write hymns on the passion and of a penitential character. The wounds of Jesus Christ, His bitter passion and death, form the subjects of private and of congregational devotions through the whole of Lent, whilst the liturgy opens Passiontide proper only 14 days before Easter, and concludes the mysteries of His last sufferings in the short space of a few days. Of course we must not forget that the remembrance of the Redeemer's death and of our redemption thereby from sin and death is effectually renewed in every Mass, and applied to our souls by the repetition of the sacrifice in an unbloody way. In fact every Mass has hidden within it the whole continuity of His life from His birth to His suffering end and glorious resurrection. Thus the Church was fully justified in giving opportunities throughout the course of the ecclesiastical year for the closer consideration of the various phases of this life, and she has made use of the first five weeks of Lent to bring before us the most important points in the struggle between the Messias and the chosen people. *Circumdederunt me dolores mortis* — thus *Septuagesima* Sunday[1] shows us our Saviour hunted to death, in the midst of desolation, calumny and disgrace, at the zenith of His labours, which indeed had gained Him a great many submissive, docile disciples, but at the same time many powerful, malicious enemies and blasphemers. Now this mental struggle goes on through the quiet time of the 40 days' fast until the triumph of Palm Sunday leads to the

[1] Cf. remarks on p. 267 concerning the chants for High Mass on Palm Sunday.

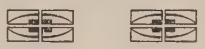
decision. Hoping and loving, forgiving and forgetting, our Saviour endures the blackest ingratitude and all the suffering that follows Him at every step and turn; louder and louder resounds His prophecy concerning His cross and passion, His betrayal and death, a sign that His Heart, agonised by horror of the approaching night of suffering, had become, in the tumult of the streets as well as in His intercourse with His beloved ones, the chosen place for vehement struggles which were soon outwardly manifested on the Mount of Olives.

62. The Introit for Easter, apparently so simple, is a good example of an eminently liturgical plain chant melody. The victory of Christ is the victory of the spirit, of His spiritual superiority ("mirabilis facta est *scientia tua* ex me"), of His divine power, the sources of which are in the inseparable union with God, in His divine Sonship *(adhuc tecum sum);* and here one thinks chiefly of the great day, whose sun has for ever risen for the humanity of Christ, of the glorification of the human nature, which has now obtained the full possession of all those good things that can render a human being happy. Christ's humanity has found in God its object, its rest, its own happiness, fully and entirely, and to day the Risen One enters upon this life as the first-born of countless brethren, in the glorious robe of unending merit. Before such an horizon even the shadows of the last days of the passion vanish away. Only the *adhuc tecum,* the closest union with God fills the soul with the euphony of indescribable harmony, with ineffable jubilation, surrounds it with supernatural brightness, buries it in the abyss of divine peace, divine glory and happiness. *Resurrexi.*[1] So far as tones can express these things, is not the melody of this Easter Introit exceedingly impressive, breathing inward peace and joy?

63. Considerations of this kind are not needed in order to appreciate every plain chant melody. And yet a little experience will convince a person that only a clear comprehension of the spirit of the liturgy and its modes of expression can enable him to appreciate the liturgical chant fully, and hence it is the indispensable duty of the choirmaster thoroughly to familiarise himself

[1] On this Introit cf. "K. S." 1910, 29 sqq.

with the essentials of the liturgy, its structure, the predominating thoughts for the seasons and feasts, in order that he may be in a position to instruct his singers in a satisfactory manner. He will thereby not only awaken their interest in the sacred chant, but at the same time prevent in the surest way a mechanical performance, and this will gradually lead up to an improved method more in accordance with liturgical and artistic requirements.



CHAPTER V.

The Artistic Value of Plain Chant.[1]

64. Here we speak of plain chant in its widest sense, including therefore psalmody and recitative.

We have in the first place to call attention to the melodic forms in plain chant and then to explain the capability of expression possessed by its melodies. We shall claim an artistic value for plain chant in so far as its melodies, constructed in accordance with certain well considered rules, and its musical form, are calculated to satisfy and please the educated hearer.

A. Theory of Form.

This deals with:

I. The Structure, and
II. The Development of the Melody.

---

[1] Cf. Birkle, *der Choral das Ideal der kath. Kirchenmusik* (Graz, Styria 1906) p. 7 sqq.

I. The Structure of Plain Chant Melody.

65. As a unison and liturgical chant in free rhythm, plain chant has only the forms possible without the aid of time and harmony, and which do not interfere with the object aimed at by the liturgy, and with the comparatively rapid course of the liturgical offices.

a) Melodic Forms.

66. The chief forms are Psalmody, Antiphonal and Responsorial chant.

67. In psalmody as a rule two choirs of equal strength answer each other, repeating one and the same melody to different texts. In this form the half-close and close have a special melodic formula, whilst the middle parts are each time on a monotone. As a matter of course the artistic value cannot be in the single verse of a psalm for itself alone, but only in the psalm as a well-ordered whole, with its closely connected but varied divisions. Practically therefore the effect depends upon both sides performing their task in a satisfactory manner, i. e., the second choir must take up the chant from the first choir briskly, but quietly and with precision, and in the same tempo, so that the chanting of both may proceed uninterruptedly and vigorously, thus keeping the parts firmly connected together and producing an animated and striking effect, a figure of devotion and recollection, of manly vigour and fraternal unity. Psalmody as employed in the liturgy of to-day requires a choral effect from its very nature. This is the pith of the matter, the chief point, the principal factor by means of which the desired effect is produced. All that is opposed to a good and thoroughly satisfactory choral effect, all that hinders or spoils the even flow

of the melody (as, e. g., undue haste, over-loudness of some of the voices, exaggerated pathos, etc.) ruins psalmody.

The same fully applies also to the alternate chanting of the *Gloria, Credo* and *Tractus,* the sequences and the recitation of psalms and hymns.

68. Antiphony usually forms an introduction and a close to psalmody, and displays a wealth of form wherein simple melodies of small compass are developed into finely conceived compositions, as may be seen in many Introits, Communions and Offertories. But both the latter have long lost their connection with psalmody.

In some cases even now the antiphon interrupts the course of the psalmody, as was formerly quite the usual proceeding, e. g., in the *Invitatorium,* the *Nunc dimittis (Lumen)* on the Purification, and in some psalms during the consecration of an altar. Antiphony thus furnishes a kind of refrain in order to remind the singer of the principal thought — generally a short summary suitable for the feast — so that he may be influenced by it, and rejoice in it, keeping it before him while singing the psalm and the whole office.

The antiphon enlivens the psalmody, gives it a fresh impulse, opens new points for consideration, makes the divisions more distinct and solemn.

69. We also meet in plain chant the *refrain* proper, for instance, in the splendidly vigorous hymn *Gloria laus* to whose jubilant strains the Messias enters into His city, and in the grandly conceived *Pange lingua* (refrain *Crux fidelis* and *Dulce lignum),* the magnificent hymn on the miraculous wood of the Cross. This form is closely related to that for responsories, only in the latter the repetition is not always at regular intervals.

This kind of refrain differs from the *Invitatorium* in that the text as well as the melody has the same form as the strophes, and in *Gloria laus* the whole is always repeated, whilst the whole of the *Invitatorium* is repeated alternately with its second half *(venite adoremus).*

70. The responsory begins with a fore-phrase or sentence of some length, called the *Corpus,* usually followed by a verse sung as a solo in reply to which the choir repeats the first passage.

The responsory exhibits a considerably more extended range than antiphony. Its melody is chiefly melismatic and requires to be rendered in a flowing style, usually with an accelerated rate of movement. It is important to start the parentheses briskly, and to attack the repetition with decision, so that out of the various divisions a tout ensemble may be formed that loses nothing in the way of force and energy but steadily gains in these respects.

Responsories are employed particularly in Matins. In the Graduale responsories are found on Ash Wednesday *(Emendemus),* Palm Sunday[1] *(In monte Oliveti* and *Ingrediente Domino),* Feb. 2nd *(Obtulerunt);* there is in addition the *Libera* after the Requiem Mass. In this last several short sentences are appended to the fore-phrase separated by short passages taken from it, and at the end the whole of the fore-phrase is repeated. The Alleluja melodies with a verse are also responsorial in character.

71. By means of alternate choirs plain chant is able to apportion its melodies in a very simple and effective manner. In this alone plain chant has the advantage over popular hymnody, which is seldom constructed on the antiphonal plan. Besides this, by the entry of different choirs the chant receives the character of the liturgical action, and is thus enabled to attract the attention of singers and hearers more easily and for a longer time. The choir appears in this way not as a unit but — what is more important and, æsthetically considered, of greater value — as a union, a voluntary joining of parts to a whole, and this adds not a little to the impression. There is a mutual giving and receiving, an exchange of thoughts and sentiments. Involuntarily the hearer is attracted by this, takes part in the action of the choir, and soon recognises in the antiphonal melo-

[1] In the best manuscripts the responsory *Collegerunt* is marked *A = Antiphona,* and is really an antiphon with a verse.

dies voices from his own interior, songs in which his own soul expresses itself. In so far as many of these chants, easier than polyphony, are admissible for large choruses, the effect of the antiphonal chant will be greater in its simplicity than that of the alternate choruses artistically developed in the more modern 8 and 16 part compositions. Through the Tridentine reform of the Missal, and to a certain extent previously, many of the melodies, e. g., those for the Offertory and partly also those for the *Communio,* have been reduced owing to considerable abbreviations of the text.

b) Construction of Periods.[1]

72. The perfect symmetry of the parts, necessary for the construction of periods in the later classical music, is wanting in plain chant, if by this we understand a perfectly equal expansion. Only a few hymns with syllabic melodies exhibit this strictly symmetrical construction, and in these cases it is only the text and melody that made it possible. Yet even in these simple hymns there are some exceptions in which one or more superfluous notes are to be found.

73. Plain chant forms the free period for the most part by closely adhering to the division of the text, and periods of this kind are not wanting even in short chants. Generally we find 2—4 such periods in a melody, seldom more. The close of each division is usually denoted in our books by a colon in the text.

Thus, e. g., in the Introit for the Epiphany the first period with two parts comprises the first half of the text: *Ecce advenit dominator Dominus:* (here a colon). This is followed (as 2nd period) by the closing sentence in two parts each with two divisions *et regnum in manu ejus, et potestas, et imperium.* Here therefore the closing sentence has the preponderance. The melodic

[1] Cf. Kornmüller, die Choralkompositionslehre vom 10.—13. Jahrh. in Monatshefte für Musikgeschichte IV, 57 sqq.; especially 87 sqq. — Abert, Musikanschauungen 256 sqq.

connection of the divisions is beautifully arranged: the motive with the third *re-fa* at *advenit* is repeated at *in manu,* as also is the strong rise of the fourth *do-fa* on *dominator* and *et regnum* (motive is crosswise 1+2+2+1). The closing sentence *et imperium* repeats briefly on *et* the melody of the preceding division *et potestas,* a gentle echo and dying away of the vigorous *dominator Dominus.*

Thus in the Introit *Statuit (Commune unius Martyris Pont.* and *Commune Conf. Pont.)* the first period closes with *pacis.* Elsewhere the melody exhibits more divisions than the text. The reverse is the case in the Introit *Terribilis* (Dedic. of a church), wherein the musical period does not close till after *hic domus Dei est et porta cœli.*

74. In Gregorian chant more importance is attached to the symmetry of the musical contents, or to that of the various divisions, than to external symmetry. Not infrequently, for instance, a climax in the fore-phrase finds its suitable resolution in the after-phrase, or a tranquil preparation in the fore-phrase its culminating point in the after-phrase. Here we call attention to the analyses of antiphons given in Chap. VIII.

We possess other examples of this kind of symmetry in several Alleluja melodies.

Examples: *Alleluja* on the feast of St. Marius (19. Jan.), St. Ignatius (1st Feb.), 3rd Sunday of Advent, Whit-Tuesday, 7th Sunday after Pentecost etc. The *Alleluja* on the feast of Saint Agnes contains an interesting development of this form of resolution, the Neuma taking up and repeating the most striking motive of the fore-phrase.

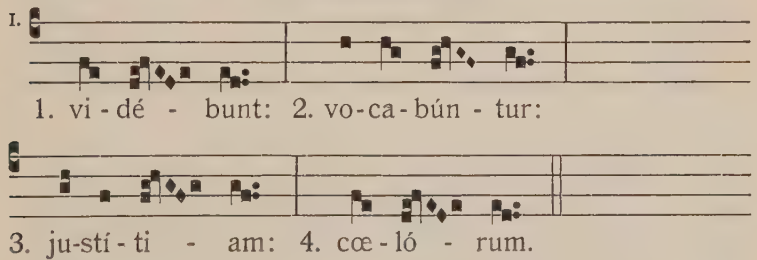
Concerning the development of the motives of the fore-phrase see below p. 253 sq.

75. In yet another respect symmetry in many plain chant melodies is unmistakeable, though effected with a certain freedom, namely in the equalisation of the members according to the height attained by the melody. This equalisation is effected by parallelism or by inversion.

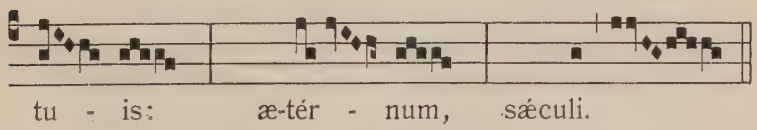
To the former we may assign the Introit *Statuit* (fore-phrase and after-phrase: rise and fall); to the latter, many melodies of the *Alleluja*. The antiphon at the *Magnificat* of the second Vespers on the Epiphany (with the relation 1 + 5, 2 + 4, in the middle 3) shows a similar plan, and here by means of the melodic repetition at the third *hodie* a good contrast to the second *hodie* is obtained.

76. More frequently the symmetry of the members is made more apparent at the end of the various parts by certain formulæ, one might call them rhyme-endings, whereby the close is rounded off and the entry of the next part better prepared.

We have a striking example of this in the *Communio* for All Saints, wherein the phrases close in the following manner:



Also in the Offertory *Diffusa est* from the Mass *Cognovi,* wherein the three phrases have the following closes:



Compare moreover in the Introit for the first Sunday in Advent the parallelism *animam meam* (first fore-phrase), *erubescam* (second fore-phrase), and *confundentur* (after-phrase); in the Offertory for Monday in Holy Week *tuam = es tu;* in the Introit *Requiem,* on *dona eis Domine* and *luceat eis.* The closes in the Offert. *Confitebor* (Passion Sunday) on *meo, tuos, Domine* are very obvious. Note, however, that the first and third phrases exhibit still more suitable divisions of the melody at *(to)to corde meo* and *(ver)bum tuum Domine.* More extended formulæ are

found, e. g., in the Introit for the Purification[1] at *templi tui* and *fines terræ* and in the Introit for Epiphany:

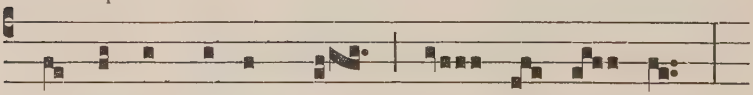
Dó - mi - nus: im-pé - ri - um.

In the Offert. for Wednesday after the 3rd Sunday of Lent the similarity in sound of the text may have given rise to the musical rhyme. The formula at the close of the fore and after-phrase of the Introit, Mode VIII, as on Whitsunday and very often in Paschal time and on other occasions, being more frequently used is better known:

al-le - lú - ja.

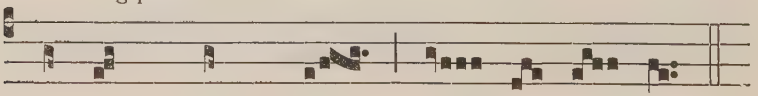
Still more extended is the parallelism in the Easter Introit:[1]

Fore-phrase.



et adhuc te-cum sum, al - le - lú - ja.

Closing-phrase.



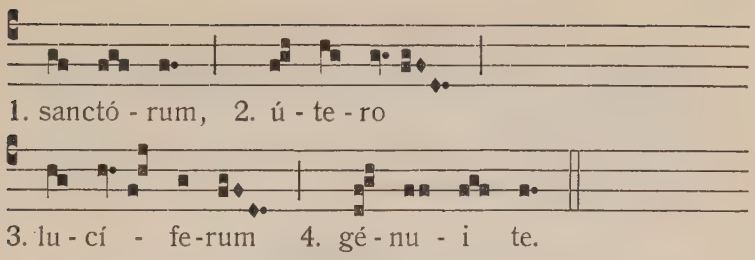
al - le - lú - ja, al - le - lú - ja.

Examples from the *Kyriale* are given above pp. 116 sq. and 120 sq.

In the *Communio* of the Christmas Midnight Mass we possess a pleasing example wherein the parallelism is formed in the two outer and inner members (1 : 4, 2 : 3) in a simple but attractive manner:

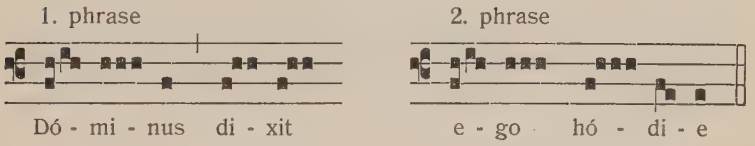
---

[1] Cf. "K. S." 1910, 29 sqq.



77. Frequently phrases or part-phrases which correspond to each other begin with the same motive:

Introit, 1st Mass on Christmas Day:



Similarly in the Introit for 2nd Sunday after Epiphany: *Omnis terra adoret — psalmum dicat nomini;* in the Introit for Septuagesima: *Circumdederunt me — et in tribulatione;* in the Comm. *Lavabo: ut audiam — et enarrem;* in the Introit for the 5th Sunday after Easter: *Vocem jucunditatis — nuntiate usque.*

Parallelism at the beginning (1) and at the end (2) of phrases may be seen in the Introit of the Saturday before Passion Sunday:

1. Sitientes venite ad aquas 2. dicit Dominus:
1. Et qui non habetis, venite, bibite 2. cum lætitia.

So also 1. Asperges me 2. (hyssopo) et mundabor:
1. lavabis me 2. (ni)vem dealbabor.

And in the Introit for 2nd Sunday of Advent:

1. Populus Sion 2. gentes
1. Et auditam 2. suæ (a fifth higher)
1. in lætitia 2. vestri.

For the rest the plain chant composer is agreeably moderate in the use made of this device. Scarcely once is the same extended motive repeated more than three times in the same way. The third repetition usually shows same change or development in the motive.

II. Inner Development.

Plain chant chiefly makes use of the following means:

A) Repetition,

B) Imitation, or working of a short or more extended motive,

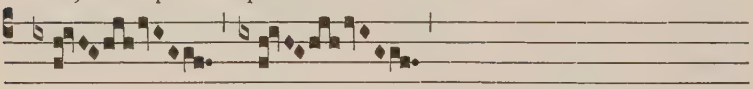
C) Climax.

A) Repetition.

78. We have already seen above (pp. 249 sq.) how plain chant repeats certain melodic formulæ in order to make the final cadence more prominent. We find this repetition employed in another way with a view to give energy to the movement, and thus to enliven it. The different ways in which this device is carried out are as follows:

a) Repetition of a short melodic motive:

1) simple repetition:



Alleluja Neum 18th Sunday after Pentecost.

Two phrases are used three times with slight variants in the melodious *Magnificat*-antiphon for the 2nd Vespers of St. Andrew after a short introduction, and a third phrase twice.

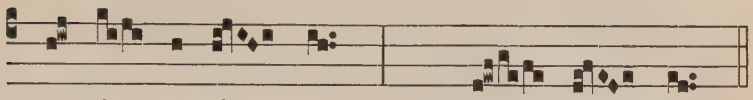
Introduction: Cum pervenisset beatus Andreas ad locum ubi crux parata erat,

Middle sentences:

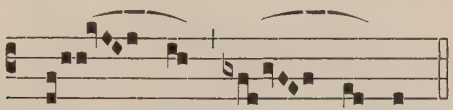
Melodic member 1: exclamavit et dixit:
securus et gaudens
ita et tu exultans
2: O bona crux,
venio ad te,
suscipias me
3: diu desiderata,
discipulum ejus,
Conclusion: qui pependit in te.

Similarly in the 2nd Magnificat antiphon on the feast of St. Cæcilia and on Holy Innocents.

2) Repetition transposed:

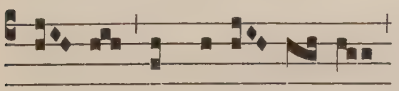


Introitus on Ash Wednesday.

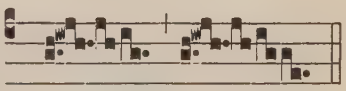


Cf. in *Kyrie* 17 the first and third *eleison,* and in *Kyrie* 11 the *Christe* and last *Kyrie.* Such transpositions to the fifth have the advantage of preserving unaltered the relations of tone and semitone. Yet transpositions of a third, fourth and of a second are occasionally found.

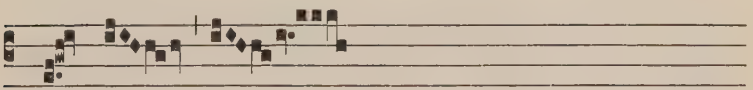
3) Repetition of a motive or part of a motive that has just appeared, and then its further development, often as a resolution at the same time of a previous point of rest:



Offert. on Passion Sunday.



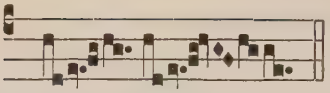
All.-jubilus Dom. IV. Adv.



Gradual on the feast of St. Cæcilia.

So also in the Gradual for Wednesday in the 2nd Week in Lent, and for the 12th Sunday after Pentecost, and in the Offert. for Sexagesima at *aurem tuam* and *et exaudi verba.*

Alleluja-jubilus Dom. III. post Pent.

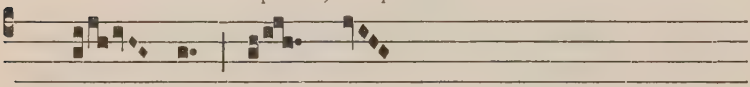


Alleluja-jubilus in Festo ss. Innocentium.

Cf. below p. 256 the passages from the Intr. *Lætare*. An especial preference is shown for this means in the Alleluja-jubilus.

With a slight change:

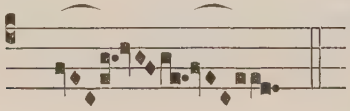
Repetition, Completion.



Alle-lú - ja. Alleluja Assumpt. B. M. V.

Amongst the most beautiful passages of this kind may assuredly be reckoned the free repetition in the verse of the Pentecost Alleluja *Veni Sancte* (at *et tui amoris),* also in the Offert. Missa vot. B. M. V., *Beata es Virgo* (on *Virgo* and *permanes),* the Neuma of the Alleluja *Post partum Virgo* from the same Mass, *Tu es Sacerdos* from the Mass *Sacerdotes tui, Oportebat* (3rd Sunday after Easter).

4) Return to a previous motive which is further developed:

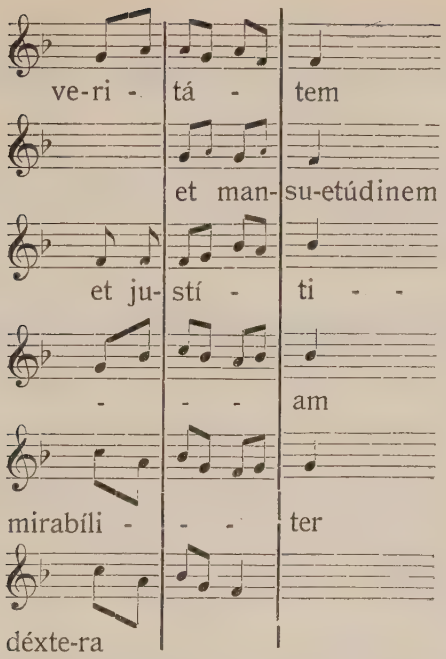


Neuma from the 1st *Alleluja* Dom. post Ascens.

79. b) Repetition of a purely rythmical motive, the intervals or melodic element not being similar or the same. This kind of imitation gives the melody a uniform character which makes all the more impression on the hearer inasmuch as he is seldom aware of it.

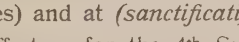
Thus, e. g., one remarks that in the Gradual *Propter veritatem* (Assumpt. B. M. V.) the following rhythmical motive

is frequently utilised, and as shown in the appended scheme, in a free way as regards the melody.



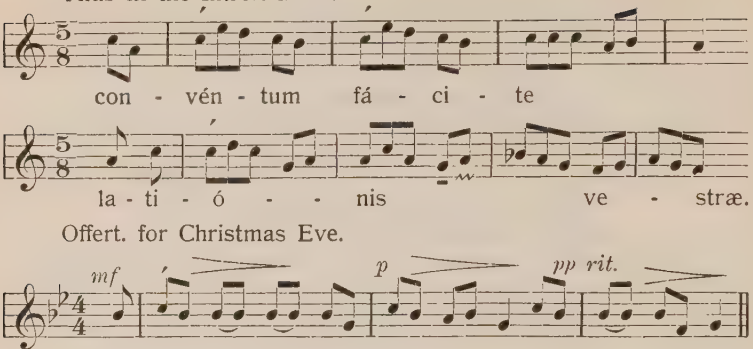
Here the two introductory notes are omitted in one case, whilst the motive is all along rhythmically unaltered in the main, but progresses melodically, sometimes in similar, sometimes in contrary motion.

Compare also in the Offertory on the feast of St. Laurence the rhythmical symmetry at *(conspectu) ejus* = 3 + 4, 3 + 4 (on the last *ejus* there is a repetition of this motive with a development); special attention is called for by the motive on *(pul)chritudo;* this occurs again at *in (conspectu), (sancti)tas, (ma)gnificentia* (three times) and at *(sanctificati)o(ne).*

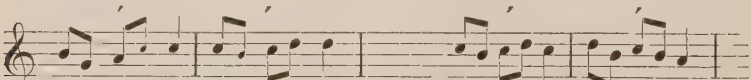
In the Offertory for the 4th Sunday after Pentecost the initial motive  recurs upon *me(os),* on *mor-(te),* leaving out the initial *clivis,* on *nequando,* and on *(ini)micus me(us).*

Sometimes a rhythmical motive appears persistently through a longer phrase, thus in the Introit *Loquebar,* the Motive runs through the phrase *(in) conspectu regum et non confundebar.*

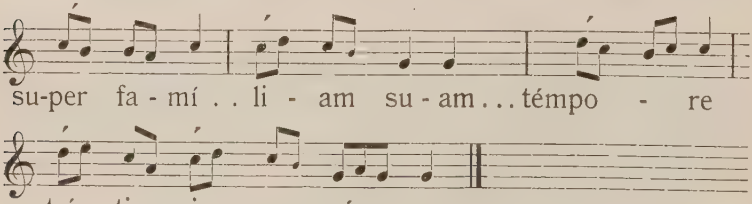
Thus in the Introit *Lætare:*



80. The same motive may require quite a different dynamic treatment by reason of a different arrangement of melodic and grammatical structure, and this produces a variation. In this respect the following two forms can be distinguished in the Comm. *Fidelis servus* of the Mass *Statuit:*



compared with:



81. c) Extended repetitions.

Cf. in the Gradual of the 1st Mass for Christmas the melodies for

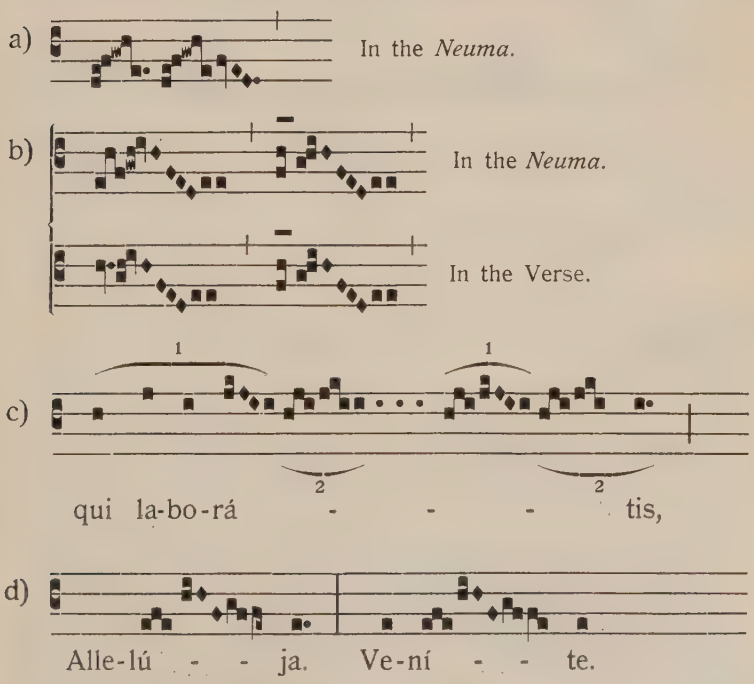
in splendoribus sanctorum ante luciferum genui te	and	donec ponam inimicos tuos scabellum pedum tuorum.

Also in the Gradual for the Sunday within the Octave of Christmas

"diffusa est gratia in labiis tuis" and "lingua mea — scribentis."

Yet only very few hearers and only a few singers would notice off-hand that whole passages agree with each other note for note, and that the repetitions take place at once. Both sentences are differently introduced, and thus one feels the repetition as an imitation or extension of the first member.

What plain chant can at times effect with this simple repetition of certain formulæ and skilful grouping is shown, e. g., in the *Alleluja* for All Saints. It contains the following repetitions:



The whole melody, which with its brilliant melismas must be included among the most beautiful and expressive chants, is

built up by means of the skilful repetition of four members, to which only small combinations of notes are added (first middle member and close in the *Neuma* and the bold rise at *omnes:* a major chord with a major seventh immediately above it).

Here the reader may be briefly reminded of the numerous repetitions in the melodies of the *Ordinarium Missæ* (especially *Kyrie* and *Gloria),* and in those of the *Alleluja* and the verse pertaining thereto. Compare what has been said about this on pp. 117 sq. and 124 (Sanctus 4).

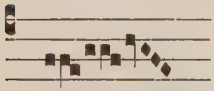
Repetitions of this kind are certainly as justifiable as any imitations in modern music, though, strictly speaking, they ought not to be reckoned among them. They give connecting points, recall to the memory what has gone before, place it in a new light and initiate new motives and melodies.

B) Imitation in the strict Sense.

82. Imitation is very frequently made use of in plain chant. The following are the forms mostly employed:

1) Imitation in direct motion;

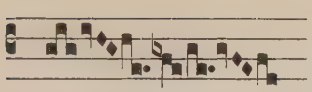
a) to a slight extent:



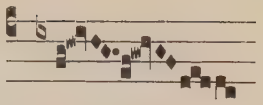
Alleluja-verse, Missa vot. B. M. V.

adhæ - sit in ter - ra ven-ter no - ster. Intr. Sexagesimæ.

The chief points of the melody form a line descending step by step from the dominant to the final *(a, g, f, e, d);* a succession of notes like this is frequently used in the formation of a close (cf. the close of the Offertory on Quinquagesima Sunday). The above melody may serve as an example of tone-painting which is not infrequent in the chant. The melody is straining towards the heights, but falls back at each attempt, is drawn downwards: "Our belly cleaveth to the ground."

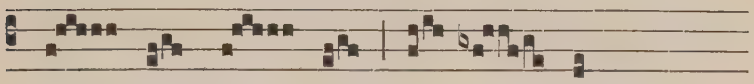


Alleluja-verse for the 1st Sunday of Advent.



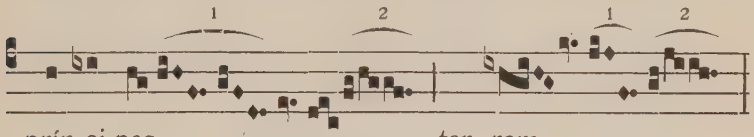
Alleluja-Neuma for Whit Monday.

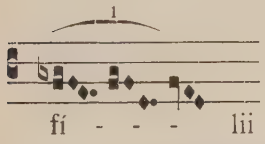
β) to a greater extent:



Offertory on the Epiphany.

Compare p. 132 sq.; *Domine,* and in the *Alleluja*-verse of the Votive Mass B. M. V.: *Dei Genitrix;* also:



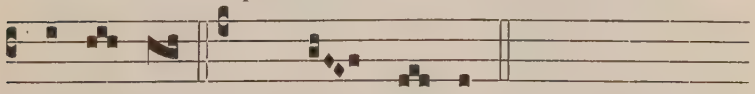


Graduale *Constitues* Miss. vot. Apost.

An expressive imitation begins in the Offertory of the Requiem Mass with the verse *Hostias et preces.* Compare with this the close of the fore-phrase *ejus.*

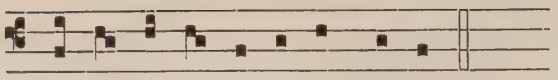
2) Imitation in contrary motion:

In the simplest form:



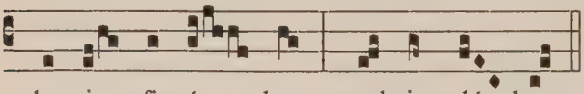
3. Ant. of 2nd Vespers for Christmas, and the Introit *Statuit.*

Similarly in *Sanctus* 9 and 11; in *Sanctus* 17 the 1st and 3rd *Sanctus* and *Dominus Deus.* So also *Agnus Dei* 17.



Gló - ri - a in excél-sis De - o (Gloria 11).

Contrary motion is very frequent. Compare in the Kyriale the relations of *Kyrie* and *Christe* in Masses 1, 3, 6, 8, 9, 10, 14 &c. A similar use of contrary motion is found at times in the *Agnus Dei,* see Mass 2; also:



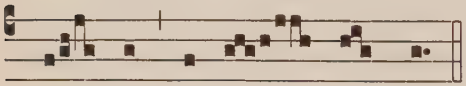
Intr. *Invocabit.*

glo - ri - fi-cá - bo; ad - im-plé - bo.

The furthest point of the melody in each direction is *mi.*

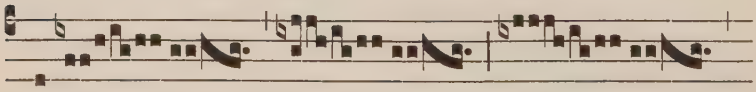
Contrary motion or resolution is also found in different members or divisions of hymns.

3) Imitation with prolongation, as:



Communio Immac. Conc. B. M. V.

ma - gna qui po - tens est.

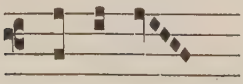


fa-cí- - nora

From the *Alleluja*-verse Dom. IV. Adv.

Cf. in the Alleluja of the 2nd Sunday of Advent: *Alleluja — Lætatus sum — ibimus.*

Here it must be noted that not unfrequently the melody, after giving out a fourth or fifth, moves up or down the tones which compose the interval.



Ho-sánna

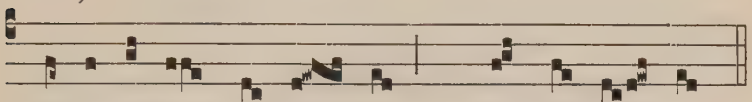
From *Sanctus* 11, with a very interesting prolongation and amplification on *in nomine Domini.*

ec - ce Dó - mi-nus

Intr. of the 2nd Sunday of Advent.

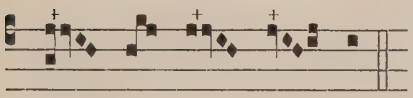
Similarly *Kyrie* 7: *a—d, d e f g a.*

4) With abbreviation:



Confundán-tur su - pér - bi .... non con-fún - dar.

Communio of the Mass *Loquebar.*



mu - li - é - ri - bus.

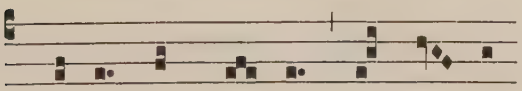
Offert. Miss. vot. B. M. V.

Sanctus and Benedictus No. III Cant. ad libit.

Ho-sánna Ho-sánna

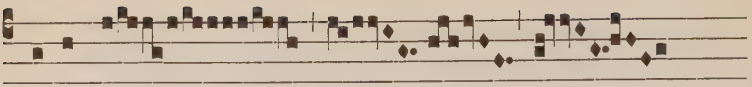
The same Sanctus contains an abbreviation and prolongation:

San-ctus, Sanctus Dó-mi - nus



Ple-ni sunt cœ - li et ter - ra.

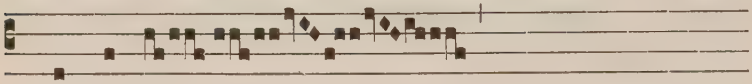
83. Plain chant frequently obtains an effect similar to imitation by the melody leaving out a tone, generally a sustained one (*do* or *fa* usually), at equal or unequal intervals, in order to return to it again. It plays round the one tone whereby it is made more noticeable in the melody:



De-us so- lus.

Tract, Missa vot. SS. Trinit.

Sometimes a strict imitation or repetition is united with this:

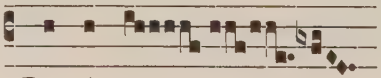


Congre-gá- te

Gradual, Dom. II. Adv.

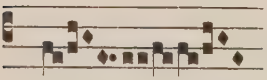
In rendering such passages the tone in question is usually to be kept lightly sustained, unless a *pressus* is developed out of it.

Thus ensues a charmingly playful kind of seeking and losing, a striving after something and then forsaking it, by which the resolution at the end — often effected with the help of a wider interval — is made prominent, see above, p. 256, the close of the Offertory for the Vigil of the Nativity, where the third, minor second, and again a third, find their resolution in the fourth. Similarly in the 2nd Gradual verse, Dom. III. p. Epiph. (twice a third, then a fourth):



Dó-mi-nus

A kind of inversion of this formula, showing a preparation by means of suspense, is found in forms like:



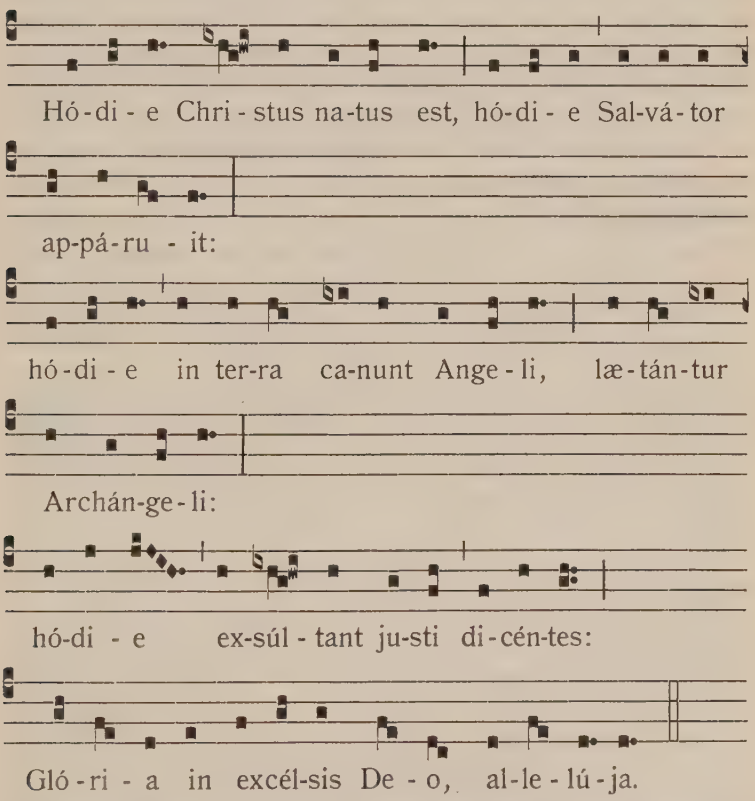
Alleluja-Neuma for the Vigil of the Nativity.

In many Graduals the second phrase is built up on a motive borrowed from the first phrase, or at all events is introduced by such a one. In the Gradual *Os justi* (Com. Doctorum) the phrase over the opening words of the verse *Lex Dei* is from the one over *et lingua,* the closing melisma over *supplantabuntur* being a

repetition of the close over *ejus* in the fore-phrase, so that the verse may be considered to be an extended, free variation of the melody for *et lingua ejus*. Similarly, the intonation of the second *Agnus Dei* in Mass XVI. is a repetition of the *qui tollis peccata* of the first invocation.

C) **The climax** as a natural and effective Principle.

84. We here give the *Magnificat*-antiphon for the 2nd Vespers of Christmas with the *hodie* four times repeated:



The ascending melody on the first *hodie* corresponds to the lower one on the second *hodie*. The third *hodie* is simply a repe-

tition of the first, as also is *lætantur*. The fourth hodie with its bold spring and high melody produces at *dicentes* a suspense which finds a calm and satisfactory resolution in the *Gloria*.

Fine climaxes are also formed by the correlation of the lines of a hymn-verse. Cf. the hymn for the Epiphany in Mode 4 p. 109 sq. The chant shows an inclination to rise above *b* ♭ and *b* to *c, d,* and *e*.

Worthy of mention is likewise the grandly constructed *Communio* for the feast of All Saints with its brilliant climax at the third *beati,* which also gains in force and expression by the recurrence of the movement at the second *beati.* It should be noticed at the same time that the melody for the second sentence at the beginning rises a third to *fa,* so that this third repetition mounts up triumphantly from the third (in the major chord up to the major seventh), and not like the second from the fundamental tone.

By means of such climaxes the movement grows, the parts are kept in proper relation to one another, and are well connected together, so that the hearer is able to grasp and appreciate the whole melody.

In the cases mentioned the *repetition* of certain *words (hodie . . . hodie . . .,* or *beati . . . beati . . ., pulsate . . . pulsanti* [Comm. Rogation Mass] etc.), is of assistance, the relation to one another of the thoughts being thereby impressed upon one. Where this fails, the repetition of melodic or rhythmic motives gives us a substitute.

Cf. the last *Kyrie* in Masses 2, 3, 4, 6, (7), 8, 9, 10, 13, (14), 17, and the *Gloria* melodies pp. 120 sq.

Quite worthy of notice, too, is the climax in the Alleluja *Amavit eum (Comm. Doct.) amavit (c d f) et ornavit (c e g), stolam gloriæ (c e g a b* with repetition).

B. Musical Contents.

85. Plain chant is not only an art on account of the excellence of the forms employed in its construc-

tion and the development of its melodies, but quite as much on account of its **capability of musical expression,** rendered possible by the ample means it possesses, therefore on account of the musical contents of the chants.

86. To understand this thoroughly we must bear in mind that plain chant is liturgical prayer and liturgical chant, and has no desire to be anything else; hence its value can only be estimated from this point of view.

a) As liturgical prayer and as liturgical chant the melodies must exactly suit the liturgical offices, and not delay them to any considerable extent; it must be subordinate to them; for liturgical music must always appear as a part only of a grand whole, and as a means to attain a higher object.

b) Owing to this close relation to the liturgy, plain chant must breathe the spirit of the liturgy if it is not to violate the unity and truth of the liturgical action or to endanger it.

87. From this the following conclusions may be drawn:

a) The liturgical chant is no more a private prayer than Holy Mass and the Divine Office are private devotions.

That which plain chant has to express, to represent to us, cannot possibly be a personal matter in the sense of an unrestrained subjectiveness.

b) The melodies must never lose themselves in descriptive details and word-painting, for such things are neither required by the liturgy nor possible in the time available within the liturgy. Since the chants are only means to an end and parts of a higher action — here the action of the priest appointed by the Church and acting in the name of Christ, therefore the action of Christ Himself — the music must be in reality an outcome

of this action, of Christ's eucharistic prayer and work; it must only accompany and illustrate, producing an effect upon the worshipper in accordance with this standpoint.

c) All inclinations, sentiments and thoughts must in liturgical chant emanate from the liturgy and its eucharistic centre. They must be eminently Christian, worthy of Christ and of His Most Sacred Heart. Hence there must be nothing purely natural, purely human. The liturgical life — the same applies to the Christian life — is a day whose sun never sets, though it may be hidden by dark clouds — there is no pain for which there is not a soothing balm, no sorrow for which there is not a palm of victory and most sweet consolation.

88. The liturgical chant must differ from merely religious music, and particularly from profane music, even more than the liturgical vestments differ from our ordinary garb. Consequently in forming an opinion as to the effect of Gregorian chant we must not apply the same standard as that employed in criticising profane or religious music. That would be unjust and untruthful.

The characteristics of these melodies are such as best suit the narrower sphere of the religious life, and more particularly the liturgical life.

Though outwardly limited yet they are in another respect the most important that human art has to deal with.

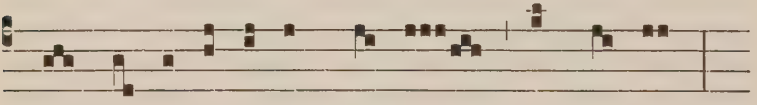
Inward, personal feeling, true to life, is here as much necessary as in any other art, if not more so, but it will always exhibit its specialities, i. e., clearness and purity of style; above all, heartfelt joy in gratitude for the wonderful works of God, for His goodness, His gracious presence, as brought before us by the liturgy.

Here also is appreciation of joy and sorrow, but it is not excessive joy, nor sorrow without consolation; it is not contention and strife, nor fretful questioning and seeking after this or that, for all these difficulties are solved in Christ, the centre of the liturgy; all these human differences cease to be heard in the harmony of the eucharistic prayer of praise and thanksgiving, in the sublime, divine praise of the most High, wherein Alpha and Omega are *one* thought, *one* word.

Let us now consider some **characteristic melodies.**

89. Palm Sunday. The loud Hosannas with which the Galileans, bearing palms and olive branches, welcomed the Messias and in triumphal procession escorted Him to the royal city, to Sion, to the citadel of God, have died away: *Hosanna in excelsis. Gloria, laus et honor tibi sit, Rex, Christe, Redemptor.* — Now silence reigns around. The multitudes have departed. The noise in the streets has ceased. The populous city is at rest. Our Saviour is alone — alone with His thoughts and memories, with His hopes and fears. The joy caused by this festal triumph is succeeded by the apprehension of terrible suffering. The Redeemer sees in spirit his adversaries, how, full of malice, they contrive plots, how they evoke a storm, how, in short, they strive their utmost to undo at once all that has been achieved by labours extending over years. The thought of the terrible death awaiting Him is again presented before His eyes — the excruciating torture, the humiliations, the insults. They are dark shadows, sad forebodings of that evening in the Garden of Olives, forebodings of that night on which He was to suffer still more, to keep silence, to atone, to shed His blood, — forebodings of that impenetrable darkness that would oppress His Heart when dying on the Cross. With such apprehensions the Introit begins — Christ's prayer to the Father: "O Lord, remove not thy

help to a distance", for the gigantic struggle is at hand, the decisive hour approaches. Look therefore "towards my defence, deliver me from the lion's mouth, and my lowness" from the power of these bloodthirsty persecutors. A prayer therefore from a sorrowful, deeply oppressed Heart, a cry of anguish from the innermost soul, an entreaty "with a strong cry and tears" (Hebr. 5, 7). The dignity of a king and the solemn earnestness of a high-priest are expressed in this melody, but we also hear the lament of one who is hurried to his death, and the horror which the sight of the danger awakens in His soul. Therefore "look upon me, O God" with a look of Thy omnipotence, with an eye full of compassion for Thine Anointed, Thy Messenger, Thy Son:



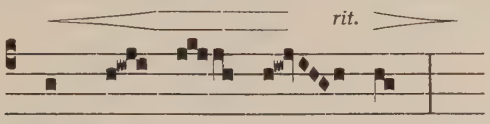
ad de - fen-si - ó-nem me - am á-spi - ce

Strike with the right hand, save me, set me free.

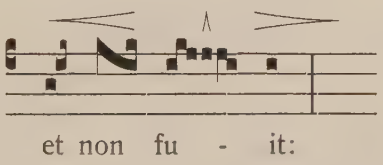
lí - be - ra me

Save me, Thy beloved Son, Thy First-born. How impressively this *me* mounts up. The chant presently dies away full of humility, hope and peace, until the verse, like a fresh outburst of suppressed fear and agonizing pain, begins with the vehement lament: "O God, my God, look upon me, why hast Thou forsaken me?" Again this thought of death on the Cross, to which His life's path leads without the possibility of diverging from it or turning back. With striking impressiveness, therefore,

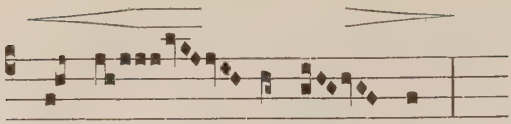
our Saviour sings in the Offertory: "My heart hath expected reproach and misery:"



Et miseriam! — as the reward for so much love this misery in His Heart! Beating only for others, It feels this awful void and abandonment. Hence this word — a reproachful lament, a sigh; but what an accusation in these reproaches: "I looked for one that would grieve together with me, and there was none." What a bitter disappointment is expressed in this short *et non fuit!* What is not denied to the poorest, what accompanies the most miserable criminal to his death, a little sincere compassion in his dire need — this is not accorded to me! How this cry of anguish is wrung from His Sacred Heart!

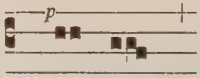


And the Heart so much in need of consolation sought one who would say a loving word, who would deign to give Him a friendly look — but no ray of light penetrated to this night of suffering. "I sought for one and I found none" — with greater vehemence — amidst all this affliction His Heart is almost breaking — He utters the painful words *non inveni* — this also I found not. The melody very suitably is an extension of the above *et non fuit:*



What they gave me — gall for my food, vinegar for my thirst — is mockery and insult, deliberate cruelty. Oh, this burning thirst of our Blessed Saviour, who was so grievously misunderstood!

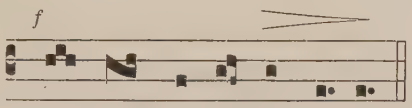
The word *aceto* (vinegar) at the conclusion dies away sadly. Only a final welling-up of the agony and, lo, peace and resignation return to the soul. Hence the *Communio* begins in a hopeful, trusting tone with the sweet word "Father", which is not heard in the Introit:



A longing gaze at the Father "of mercies, and God of all consolation": "Father, if this chalice may not pass away, and I must drink it" — if I must drain this bitter chalice of suffering — and the thought makes Him shudder —

if Thy fatherly will must be accomplished in me, Thy will be done to Thine honour and for the salvation

of the world! *Fiat* — no matter how painful the sacrifice may be — however much it may be against nature —

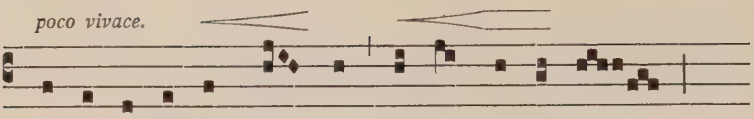


fi - at vo - lún-tas tu - a.

Expressing this firm resolve, the strains of the *Communio* at High Mass on Palm Sunday die away. The victory that the Galileans celebrated so enthusiastically that morning must first be won by the shedding of His blood even unto death. The Great Week has begun. Our Saviour has taken the first step for the accomplishment of the will of His Father, as His obedient Son. In spirit He has already taken the chalice, however terrible the reality may be. He has made the sacrifice. *Fiat* — for it is the will of God.

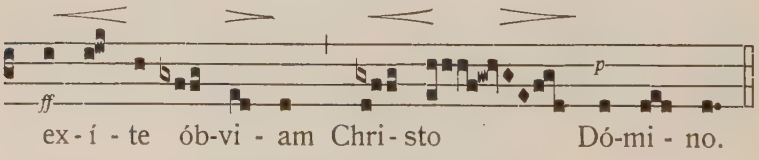
90. A tone-poem of quite a different character from the above, but scarcely less grand and dramatic in its conception, is the *Communio "Quinque prudentes Virgines"* from the Mass *Dilexisti.*

In the quiet style of a narrative — it is a parable we are about to hear, a parable indeed which represents the history of all the elect — the singer begins with these simple words: "The five wise virgins took" for the night-watch "oil in their vessels with the lamps", to meet the bridegroom. The melody begins quietly and smoothly, so that the listener is involuntarily kept in suspense. All this is only a preliminary — the situation. Then all at once — "at midnight a cry was made" — there is excitement. The signal. The desired one approaches — the melody grows, expectation and surprise being portrayed throughout this chant:



It is indeed the Bridegroom. There is no longer any doubt. O happy expectation! *Ecce sponsus!* Behold he cometh to conduct thee to thy eternal home. — The melody returns to the vigorous phrase *media autem nocte.* But now it resounds more impressively, more joyfully: *Ecce sponsus!*

This *venit* is now a blessed reality, it is no dream. The joy of my soul is there; he will stoop to my lowness, he will be mine own. Joyously the melody announces: *venit! exite!* "Go ye forth to meet Christ our Lord." That is an overpowering jubilation, not an entreaty nor a command; it is joy beyond measure. "Go ye forth, for now is the time to hasten without delay to meet Christ our Lord on the wings of love:"

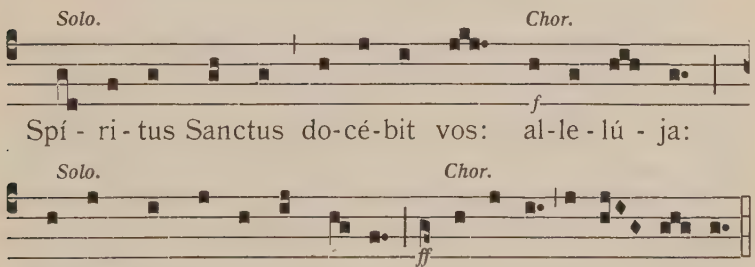


Like a flash of lightning this *exite* illuminates the night. In a very suitable manner the melody here reaches

[1] Cf. the Alleluja on the feast of St. Agnes, which has almost exactly the same melody upon these words and upon *Ecce sponsus venit.*

its culminating point regarding range as well as expression and emphasis; therefore it should be sung with full force. Pause slightly on the last syllable of the word *(te)*, so that the wide intervals *fa do la* may not be taken too hastily. At *Christo* the melody is again more meditative. The singer, imitating the virgins, will endeavour to realise beforehand what this word *Christus* means for the soul. Here therefore the *tempo* should be somewhat slackened. The *pressus* with emphasis. *Domino* softly dying away.

91. *Very short chants* are often made effective and *really dramatic* by means of vivid passages which must be viewed more as exclamations. In the following example Christ speaks to his disciples who gratefully respond to each sentence with a joyful *Alleluja:*



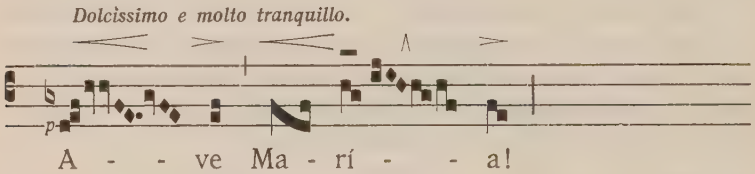
Communio for Whit Monday.

Solo melodies tranquil. Entry of the chorus precise, in joyous astonishment, of one mind, with strong accentuation. Similarly the *Communio* all through the octave of Pentecost.

92. The Mass for the feast of the Immaculate Conception possesses in its Offertory a sweet melody, a song to Mary, with all the grace of an expressive lyric.

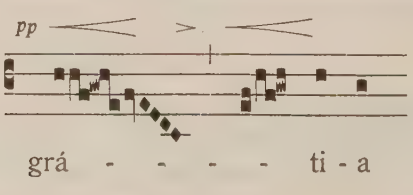
Ave Maria! How these words ought to elevate the mind today, for we celebrate the day on which the Creator's greeting

called into existence the soul of Mary and adorned it with a spotless royal robe. And with what rapture must God have contemplated this pure soul on whom He would hereafter bestow the most sublime dignity, crowning it with a diadem of the choicest virtues and of exquisite loveliness. And with what joy must God's mercy and justice have greeted this rosy morn as it flooded the heavens with its first rays, a sign that the darkness was vanishing at the approach of the sun of redemption. Therefore we also greet thee, O gracious Mother, at the moment when thy pure soul and body began an eternity full of grace and mercy, full of power and blessedness, full of a mother's work. Hence we poor children of Eve exclaim:

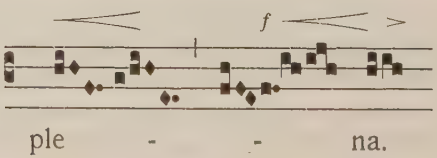


The *crescendo* here always soft and smooth, but expressive. The whole devoutly, tenderly, like children greeting their mother.

Then this *gratia plena!* The melody must have a vigorous motion, like rolling billows, as if the singer were centemplating the boundless ocean of grace in Mary's soul. How majestic, but yet how sweet and gentle, must it all be when we think of the grace bestowed on Mary! This passage is almost dreamy:



but at *plena* the melody bursts forth triumphantly:



Further on, take care that *Dominus tecum* is sung *piano,* for these words must here be dealt with as a mystical allusion to Mary's dignity as Mother of God, already bestowed upon her in her Conception. Then comes the brilliant *benedicta tu!* Thou art the promised one, chosen from among all the daughters of Eve to be the mother of all the living, of all the children of God, to bear in thy chaste womb the Son of God, the Saviour of the world. Praised indeed be the hour of thy Conception, praised be thou thyself, O immaculate Queen!

93. The melodies to which we have referred are particularly well adapted for portraying grand and sublime ideas, but we must at least call attention to the no less striking tone-pictures in miniature, so simple and joyous, as we have them in the Introit *Hodie scietis* and *Quasi modo geniti infantes,* and many others.

Then we must not forget the splendid sequences for Easter, Pentecost and *Corpus Christi,* and many proses such as the melodious *Inviolata.* They all belong to the rich treasury of the Gregorian chant, and exhibit its capability of producing artistic forms, united with a wonderful power of expression.

94. A choirmaster should certainly not undervalue such studies as will enable him to ascertain the characteristics of the various melodies, otherwise he will never be able to grasp them in a satisfactory manner. If he does study them he will stimulate both himself and his choir. The practices, pleasantly interspersed with such explanations as may be necessary, will tire the singers less, help them to appreciate Gregorian art, and induce them to do their best to render the chants devotionally and with the proper expression.

95. A few remarks must be added concerning the treatment of the text in plain chant.

a) The German and English languages differ considerably from the Latin language, and in the latter there are many things that in German or English would be viewed as faults. If one attempted to set German or English words to music in the

same way as Latin words are sometimes set to plain chant, the results would be highly unsatisfactory. But it does not follow from this that plain chant gets the better of the Latin language.

b) The Latin poet can, e. g., without committing any fault sing in the hymn at Sext:

Rector potens verax Deus

which in ordinary speech everyone would pronounce thus:

Réctor pótens vérax Déus.

In German (or English) this kind of thing is impossible. But that does not give us a right to forbid the composer of Gregorian melodies to make use of this and similar licences.

c) We Germans [and English-speaking people] frequently pronounce Latin with such an exaggerated accent that the words fall too heavily on the ear. Other nations, the French, for example, pronounce the words more smoothly, with a lighter accent. Pains must be taken to modify this exaggerated accentuation. Can it be supposed that throughout the middle ages, when the traditional chant was daily nourishment, they did not know what was most in accordance with the spirit and peculiarities of the Latin language?

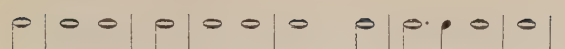
d) It must indeed be admitted that many compositions have been influenced by the pronunciation of Latin in common use, resulting *α)* in placing an accent over the unaccented *i* in the penultimate *(vidimus, munéribus, spíritum, pláudite), β)* in treating compound words as separated *(ét-enim, circúm-date, pér-hibet, désuper, priús-quam), γ)* in the enclitic *que* attracting the accent to the penultimate, even when this is short *(itaque).*

e) Indeed the *Instituta Patrum* said that in plain chant the verbal accent must certainly be taken into consideration, adding however, "so far as this is possible".[1]

f) Then the masters of polyphony, Palestrina and others, also allowed themselves many liberties with the text. Compare Molitor, N. Ch. I, 193 sq., 219 sq. and Pal. mus. VII.

[1] Gerbert, Script. I, 6 b.

Palestrina writes:



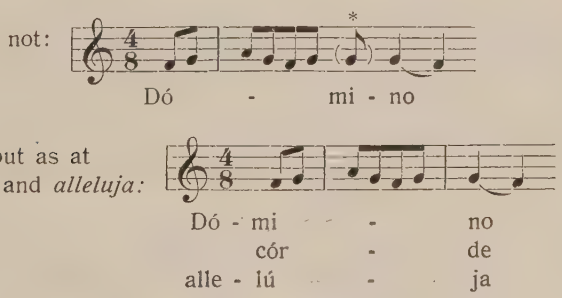
Similar passages are not unfrequent in the works of Orlando Lasso and other masters; see his Mass for 6 voices, *Beatus qui intélligit.*

g) With regard to the old grammarians[4] we may mention the following: Dionysius of Halicarnassus († c. 40 B. C.): "In vocal and instrumental music the words are subordinate to the music and not the music to the words"; Quintilian († 118 A. D.): "It is for the music to make the syllables longer or shorter according to her need."

96. *h)* Further it is noteworthy that forms originally composed for spondaic closes were set to dactylic closes without disturbing the complete unity and rhythmic harmony of the forms by the addition of an auxiliary note.

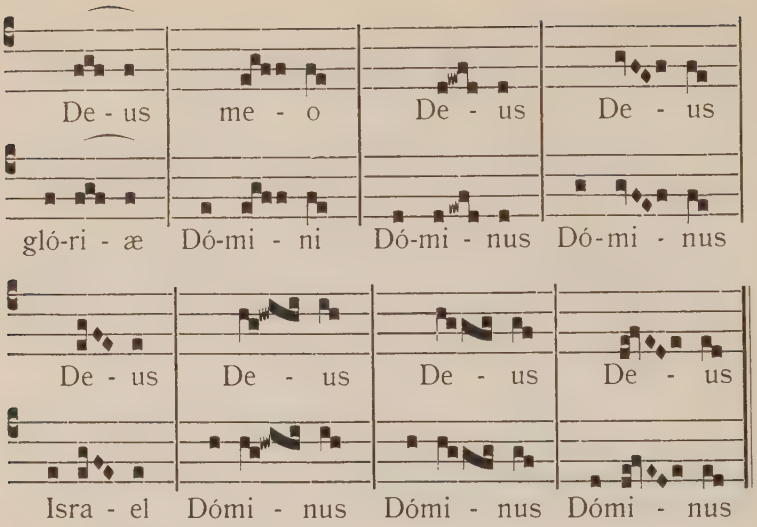
The result is that dactylic closes in the Graduale are not generally pleasing.[5]

In the Comm. *Lætabitur justus* the composer gives us



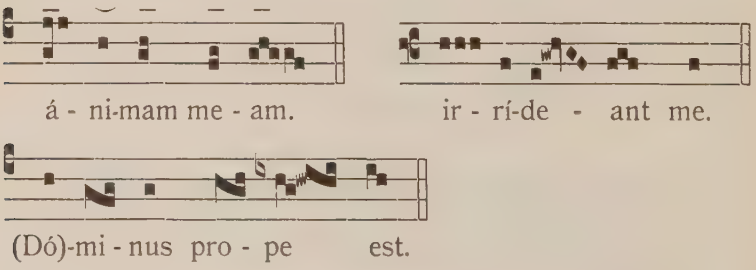
Notice now the following examples:[6]

[1] Palestrina, Complete Edition (Breitkopf & Härtel) vol. XI. p. 4.
[2] L. c. Vol. XII. p. 141.
[3] L. c. Vol. VIII. p. 125.
[4] Cf. Pal. mus. IV. 66 sq. and Revue IV, 121 sq.
[5] Cæc. Organ 1911, 141.
[6] Cf. Pal. mus. IV, 76.



To these may be added the psalm finals I. D_2, IV. E and mediation of Tone III.

97. *i)* Finally the Cursus must be mentioned. By this is understood a certain metrical or rhythmical arrangement of the last syllables of a sentence or part of a sentence. The term came into use about the 11th or 12th century, although traces of the metrical cursus were already to be found in prose passages of the classical age. It was greatly cultivated in the 4th and 5th centuries and is found in many prayers, e. g., — ⏑ | — — ⏑ cōrdĕ cŭrrāmŭs or — ⏑ | — — ⏑ ⏑ lărgă prōtĕctīō, also in the *Exsultet* and many antiphonal chants of the Mass,[1] e. g.:



[1] Bewerunge refers to this in Cæc. Organ 1911 sqq.

The Cursus thus furnishes a reasonable explanation of the way in which the short penultimate syllable is overweighted with groups of neums.

"From the end of the 5th century onwards less attention was paid to the quantity of syllables, the quality only, whether accented or unaccented, being considered, and right up to the middle of the 7th century"[1] great use was made of the rhythmical Cursus, which again came into prominence in the 11th and 12th centuries.

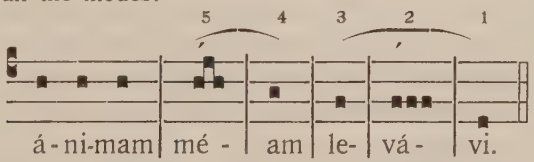
The chief forms of the rhythmic Cursus are:

Cursus planus: (cle)ménter | exáudi, 5 syllables with cæsura after the second syllable.

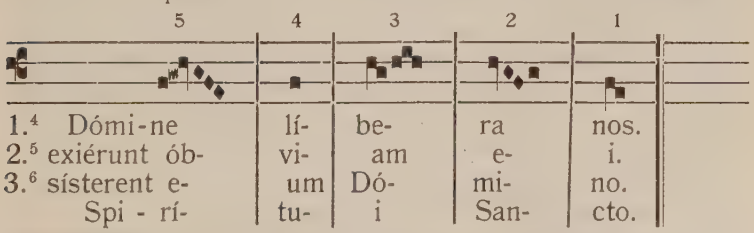
Cursus tardus: méntis | et córporis, 6 syllables.

Cursus velox: sánguine | dedicásti, 7 syllables.

The commonest form is the Cursus planus.[2] It forms the basis of the final cadences of the Introit-psalmody in Modes 1, 2, 3, 7 and 8,[3] and of the final cadences of Responsory verses as a whole in all the modes:



As is evident, the verbal accent was of primary importance in the formation of this cadence. With it the cadence could be conceived as a rhythmical unit and the rule formulated for the setting out of the text: the last 5 syllables under the last 5 notes or groups of notes. Thus one can understand, now, the setting of the text of responsories in Mode 2 which occur in the Graduale:



[1] Cæc. Organ 1911, 137. [2] See Bewerunge, *der Vatikan. Choralausgabe* 2. Teil 1907, 31, and especially Pal. mus. IV.

[3] Here the Vaticana has a few exceptions.

[4] *Resp.* Emendemus on Ash Wednesday.

[5] *Resp.* Ingrediente on Palm Sunday. [6] *Resp. Obtulerunt* on Feb. 2nd.

k) Singers under instruction will do well to express their opinions on these and many other points with considerable reserve, remembering that they are dealing with an art that has its own principles, which for centuries have been carried out practically on well tried systems.[1]

CHAPTER VI.

Mode of Rendering.

A. The Necessity for a good Rendering.

98. The rendering imparts to the music its proper expression; it is its life and soul, its reality; from it the melody receives its colouring, its light and shade, its warmth and movement.

The rendering is not the music as a matter of course. The object of it is to produce the true effect of the music. The rendering does not as a matter of course give the true import of the melody, but it can enhance it and make it more effective.

99. The rendering is often of more importance to the hearer than that which is performed.

a) Thus also in every-day life we notice the tone of voice which a person uses when speaking to us more than the actual words — whether he wishes to be hearty or cool towards us, impressive, or reproachful. The tone of voice tells us in such cases more than the words; it gives us the individual; it reveals his disposition and intentions.

b) The *less prepared* the hearer is and the *less intelligent* he is, the more important is the rendering.

c) And again, the more holy and sublime the object which the melody should have in view, the greater must be the singer's

[1] Cf. *Dictionnaire d'Archéologie chrét.* l'accent dans ses rapports avec le plain-chant p. 220 sqq. — Km. J. 20. Jahrg. 12 sqq.

effort to attain this object by means of a satisfactory performance. Now the Gregorian chant in our churches is heard by persons in every rank of life and of varied intellectual capacity, and for all these it should be an interpreter of the liturgical offices, the liturgical prayer, in which they pour out their hearts and by which they are lifted up to God.

d) Further, the *higher the artistic value,* the artistic form, of the melody, the more must the singer endeavour by means of an intelligent rendering to convey to the hearer the impression desired by the composer.

Now Gregorian possesses rich treasures in the way of deeply impressive chants, which must be reckoned among the finest ever produced, wherein the Christian spirit of prayer reveals itself in such a convincing way that the heart, glowing with the love of God, finds in them the expression of its feelings when the spoken word no longer suffices.

e) Plain chant takes its *text* chiefly from the *Word of God* itself, which it discloses to the worshipper by means of its chaste melodies.

f) Finally, the *arch-enemy* of plain chant, and that which has long robbed it of its good name, is the bad mode of rendering. Precisely for this reason the above remarks are by no means unnecessary, for painful facts show that where plain chant is used faults frequently occur — shouting, singing anyhow, in a mechanical way, without the least expression — some of them even extolled as correct principles — taking descending passages too rapidly, defects in phrasing and the like — which would not be tolerated for a moment in any other music.

Hence, a good mode of rendering is decisive for the future of plain chant. It is only by satisfactory renderings that the restoration of the Gregorian chant can be completed.

B. Preliminaries.

I. Study Text and Melody.

100. a) The **text** is, as a rule, the best key to the comprehension of the melody.

We should ask ourselves, therefore: 1. What is the character of the piece, what is the import of

its contents? All whatsoever that can move the heart of man and direct his thoughts to God, His goodness and love, holiness and justice, all are expressed and set forth in the liturgy: praise and thanksgiving, faith and confidence, love of God and surrender of self to Him, prayer in all its phases, ranging from the confident petition of a child to its father to the mighty and impetuous cry of supplication or the paean of exultation and deepest joy.

2. What position does the piece hold in the liturgy or in the liturgical season? An intimate and thorough knowledge of the liturgy, at least on the part of the choirmaster, is an absolute necessity for the perfect rendering of the chant.

In the first Mass on Christmas Day the *Alleluja* will not sound as it did when the same melody was sung on the 1st Sunday of Advent; it will make quite a different impression upon me.

A study of the text of the Offertory for the Dedication of a church will lead us to render the first phrase with plain simplicity *(in simplicitate cordis)*, the second in a tone of joy *(cum ingenti gaudio)* and the final phrase as a fervent petition *(custodi)*.

The melody of the 4th antiphon on the feast of the Dedication of a church, *Bene fundata est*, will be sung more firmly with this text, I might almost say more massively, than on the feast of the Annunciation when the same melody was sung to the words *Ecce ancilla Domini*, spoken by the B. Virgin. Concerning this latter antiphon Gevaert says *(Mel.* p. 153): "The *cantilene*, which to the end need to be sung *piano*, express with charming *näiveté* the profound awe of the Blessed Virgin on receiving God's message."

On Holy Thursday the text of the Offertory runs: "The right hand of the Lord hath wrought strength, the right hand of the Lord hath exalted me: I shall not die but live, and shall declare the works of the Lord." The text of itself is easy to understand, but quite a new light is thrown upon it when one considers why it is used on Holy Thursday. On that day the *penitent sinners* were received into the Church again. With what feelings of joy and gratitude will they and their mother the Church say these words at the moment of their reunion! In the *mouth of Christ* the words

refer to His mission as the Messias; Christ, the sign of contradiction, set by the justice of God for the salvation and for the fall of many, Christ, the chosen of God, appointed to be the Judge of the world, elevated to God's throne, is about to suffer death, whose portals He passes in power and majesty. Suffering and death are his victory; unending glory, his reward. Christ dies not, but wins in death eternal life for Himself and the whole world. Christ dies not, but continues to live in the holy Eucharist, fitting us all for the life wherein He is all in all, a personal hymn of glory for the mighty works of God.

On the feast of the Holy Innocents the Church calls to mind with the deepest sympathy the tears of the poor mothers of Bethlehem, and a soft echo of the cries of the little ones seems to pervade the melodies of the Introit and Tract, and particularly the melody of the *Communio (Vox in Rama),* so full of woe. The Church however does not forget the glory of the youthful martyrs. Hence the joy, the jubilation, that resounds in the Gradual and Offertory.

3. What position does the piece hold in the Mass? The text *Scapulis suis* on the 1st Sunday of Lent as the Offertory rises like a confident petition offered up to God with the host on the paten in full expectation of its being granted by virtue of the Holy Sacrifice. But in the Communion the same words proclaim the happiness of a soul which rests secure under the "shadow of the wings" of the Saviour and which, reposing on His Heart, knows itself to be safe in His keeping.

101. b) Next to the Text, diligently and carefully study the **Melody.**

For the melody is also speech which not infrequently elucidates the text in an admirable manner, and makes the meaning thereof more apparent.

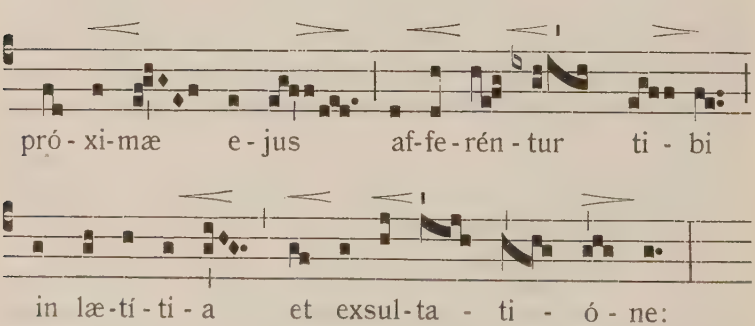
What a mysterious veil is thrown over the text by the melody of the Easter Introit, and yet what an unexpected light is turned upon it, making its liturgical signification perfectly clear.

102. The singer having now received sufficient preliminary instruction in theory and practice may begin to practise new melodies, first studying their rhythm (see p. 26 sqq.), then their structure (see p. 247 sqq.), and endeavouring to understand thoroughly the divisions in general and the relationship of the various parts to each other. In this way he will lay the foundation for an intelligent mode of rendering. Then the climaxes of the melody are of importance. Where did the composer wish to place the most emphasis? Such passages must be prepared, effectively introduced, and sung with an increasing degree of force. They not infrequently receive their resolution in a *decrescendo.*

103. A clear decision on this point is not always possible for every piece, but a close and sympathetic study will lead to delightful surprises, and oftentimes to astonishment at the skill of the composer in designing the melody so as to lead up to the climax. Cf. the Offertory *Afferentur* (from the Mass *Loquebar):*

1st Phrase: *Afferéntur regi virgines* (compass *d—a*),

2nd Phrase:



The melody rises triumphantly above *b* ♭ *(-tur),* then above *b (lætitia)* to the thrice-repeated *c;* in the third sentence *adducentur* it returns to the final by *b* ♭, *a, g.*

There is a similar relation between the sentences in the Comm. *Semel jurávi* (Mass *Statuit* 1).

Attention may be called also to the following: Comm. *Ego clamavi* (22nd Sunday after Pentecost) with: *inclína aurem tuam;*

Introit *Státuit,* with *sacerdótii dignitas;*

Palm Sunday Introit, with *ádspice;*

Palm Sunday Offertory, with *non invéni;*

Introit of Wednesday in Holy Week, *In nómine Dómini* with *quia Dóminus factus obédiens;*

Gradual of Easter Sunday, with *quóniam bonus;*

2nd Alleluja of Pentecost, with *tui amóris;*

Offertory *Ave María,* with *benedícta tu;*

Communion *Vídeo* on the feast of St. Stephen with its emphatic *Dómine Jesu.*

Böser (der rhythm. Vortrag, 2nd Edit. p. 36) finely remarks of this Comm.:

"How vividly the Communion chant for the feast of St. Stephen depicts for us the sentiments of the dying proto-martyr! There in the midst of those who stoned him he sees "the heavens opened". His heart throbs as he beholds the Saviour. His emotion increases and he stretches out his arms: his self-surrender to the "Lord" of life and death marks the climax — *Dómine Jesu* bears the principal accent. Then as he sinks overwhelmed by death are heard the faint tones of his supplication for those who in their blindness had hurled the deadly stones."

Finally the melodic development of the Gradual *Propter veritátem* (Assumption) may be sketched.

Propter veritátem et mansuetúdinem: compass *f—a;*

et justítiam: f—b♭, c twice;

et dedúcet te mirabíliter: f—c; déxtera tua. d—d.

In the Verse: *Audi fília et vide: f—e;*

et inclína aurem tuam: climax of the whole development *a—f;* from this a descent to the finale *quia concupívit — tuam* passing over *d, c, b♭, a, f.*

From this example may be seen the effects that can be produced with such slender means.

104. The climax is found sometimes in the middle of a phrase, sometimes it is prepared by only a few accents. The ascending melody, occasionally a piling up of the *pressus,* the frequent repetition of the same neums (see

p. 263), and other devices for an upward movement, usually allow it to be easily recognised. The more energetic the upward movement, and the bolder the melody, the more the *crescendo* must be made effective. If, on the other hand, the melody is simple, if its intervals move within narrow limits, take all the more care to avoid exaggeration or affectation.

The rise to the climax no more excludes a transient *decrescendo* than the diminution of the force after it is reached excludes a *crescendo* at some passages, only one must not lose sight of the tendency towards the climax.

105. When the foundations have been firmly laid the difficulty is over as regards the simple chants, and the singer will be in a position to sing them satisfactorily.

The elaborate melodies with their repetitions and imitations will however require to be studied. It is of importance that passages of this kind should be as closely connected as possible, and that unity should be preserved, so that the chant may be presented to the hearer as a well-arranged whole. A carefully delivered, smooth *crescendo* or *decrescendo* will be constantly required. Repetitions more especially must never be given in quite a uniform style; moreover, they should seldom be treated as mere echo effects, as they often lead to a climax.

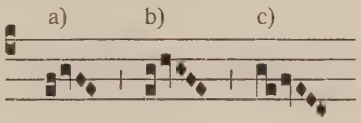
If anywhere, good taste and refined feeling are here all in all, theory and rules of no account. One person may view a melody in this way, another in another way, and thus the expression will vary accordingly. A slight difference of opinion often has a considerable effect on the dynamical treatment. In general, with due regard to the object of plain chant, "too much" is decidedly worse than "too little", since, as a matter of fact, more toning down of the melody would generally be desirable. It is by no means impossible to sing plain chant without any variation as to *tempo* and degree of force. But the more one desires to produce

with it a really musical and artistic effect, the more necessary it is to increase and decrease the force of the tone in a suitable manner. Many passages without this are almost unintelligible. Compare the passage for *in conspectu* in the Offertory for the 22nd Sunday after Pentecost.

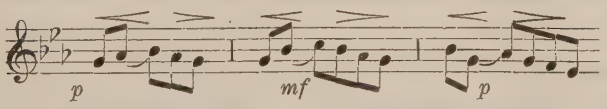
As a matter of course, dynamics in general are of more importance for solo melodies than for chants sung by a large choir or by the people.

106. Now let us try with the aid of the *Kyrie* of Mass 3 to show how plain chant melody of itself presses for dynamical treatment.

The first *Kyrie* is characterised by the motives, *podatus* + *climacus* (twice); whereupon another motive answers with *clivis* + *climacus*:



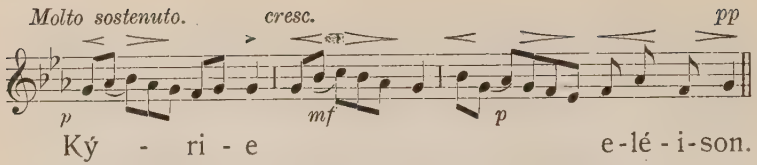
Here b is doubtless an ascent from a and c the resolution. But the motives show increase and decrease of the tone:



This decreasing of the tone is of course only possible in slow time and must always be moderate.

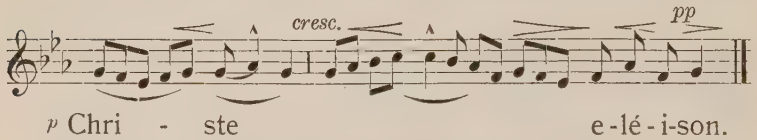
On the syllable *ri (Kyrie)* and on the word *eleison* there is an emphasis which makes the whole passage impressive. Here the *tempo,* to suit the character of this melody, can only be *sostenuto quasi lento.* The *Kyrie* after the *Christe* requires a marked acceleration of the *tempo.*

We will therefore sing it something like this:



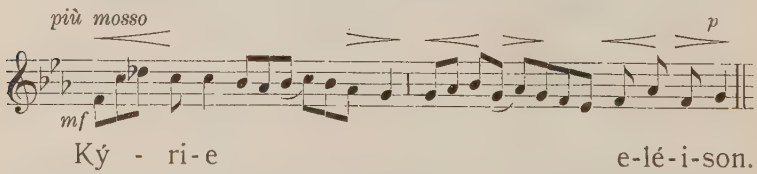
Begin softly, expressing your feelings as a humble petitioner, but full of confidence; slightly accelerate at *eleison*, then accentuate well, finally letting the last tone die away *pianissimo*.

In the *Christe* rather more force on the two *pressus:*



Here again the same moderate movement, and in rising to the second *pressus* (from *g* to *c)* do not hurry.

The third *Kyrie* with more animation. The melody is here further developed, but soon returns to its previous manner, an effective plan with a repeated supplication:



All must be made more impressive in this final repetition, which receives good points of support in the *pressus*. The repetition should perhaps be started rather more softly. After the * * accelerate the *tempo*, and increase the strength of the tone; take *eleison* energetically, letting the final syllable die away gently.

This *Kyrie* is a model of a prayer of supplication clothed in melody. The singer *prays;* he is not yet tranquilised; he seeks something that he does not yet possess; his soul hungers and thirsts for it. And yet a peace of the soul that cannot be disturbed seems to pervade this melody, a consciousness that the supplication will not be in vain, that he is speaking to a loving Father; that he has had the happiness of raising his eyes and heart to God.

II. Pray whilst you sing.

107. *a)* That which the composers of plain chant felt when praying and contemplating the truths of our holy faith, they expressed in their chants. Prayer is therefore the key to their comprehension.

b) The preface says: "With the angels and archangels, with the thrones and dominations, and with all the troop of the heavenly army, we sing a hymn to Thy glory". What a sublime prototype of devotion and unanimous joy *(socia exsultatione)* for our song, what an incentive to sing the praises of God, if not with angelic voices, yet so far as possible with angelically pure hearts!

c) Plain chant undoubtedly serves in the first place to glorify God. But God, who knows the thoughts of our hearts, can take no pleasure in mere lip-service.

d) In the second place, it serves to edify the people. Only what comes from the heart speaks to the heart, and only what is inspired and ennobled by the spirit of prayer can awaken devotion and promote edification. Therefore pray whilst you sing.

108. Opposed to the prayerful character of plain chant is:

a) Straining after Effect. Do not show off the short and less important passages in a noticeable, affected way, thereby losing the general effect; not all double notes are to be sung with <, nor all the accentuated notes

with >; after a *f* or even a *ff* do not sing *p* unexpectedly; when the *tempo* is lively do not all at once begin a sentimental *largo,* and so on.

β) A dull, heavy Style of Execution. This is made worse when there are too many minor chords in the accompaniment. Joy is the fundamental characteristic of the liturgical prayer; hence in the liturgical chant bright, pleasant effects![1]

C. Means in Detail.

109. The Choice of the Tempo is of the utmost Importance.

"If you wish to summarise everything on which the satisfactory production of a piece of music depends as regards the director, you may say truly that it lies in this, that he must always give the right *tempo;* for the choice thereof tells us at once whether he has understood the composition or not."[2]

What influences the Choice of the Tempo?

1) The character of the melody, the text and the feast;

2) The number of singers;

3) The character of their voices;

4) The acoustics of the church.

In general, Gradual, *Alleluja* and Tract require a lively *tempo,* whilst the Introit must be more solemn, the Offertory tranquil, the *Communio* sometimes animated, sometimes less so.

The *Alleluja* with its *Neuma* requires a firm, fluent movement. Press on here, especially at the repetition and *Neuma,* accelerating the *tempo.* It should be a jubi-

---

[1] Cf. Dr. Sauter: *Der liturgische Choral,* pp. 58 sqq.

[2] Richard Wagner: *Ges. Ausgabe* (Leipzig, Fritsch, 1873 sqq.) Vol. 8, p. 341.

lant exclamation. The verse should be started, as a rule, rather more quietly.

In starting the verse in the Gradual the *tempo* should almost always be slightly accelerated.

The *antiphons* are often made more solemn by singing them rather slowly. But do not drawl. Even when *ppp* and when singing slowly the melody must always flow along lightly and briskly. Many like to sing the *Magnificat*-antiphon slower, but even here it is best to make the *tempo* dependent upon the above mentioned circumstances. (1—4.)

At processions the *tempo* must be considerably slower, for it may be that only short melodies with pauses have to be sung. The pauses at these processions should be more frequent.

For ordinary purposes the metronome rate should be ♪ (■ ¶ ♦) = M. M. 120 to 140; for psalms, 130—150 will not be too high a rate.

What Franz Kullack[1] said, though exaggerating considerably, in regard to musical productions applies also to plain chant generally: "Ten degrees too quick is better than irritating everyone by being too slow."

110. So soon as the melody develops into antiphonal chant a rather accelerated tempo is in place.

The antiphonal choir should give more life and action. Hence the entry of the voices must be precise, brisk, energetic, each choir answering the other promptly. It must be like throwing a ball from one side to the other. That by no means prevents a slackening of the tempo at the right place. But this *più moderato* must not degenerate into a drawl.

---

[1] *Der Vortrag in der Musik am Ende des 19. Jahrhunderts.* (Leipzig, Leuckart, 1898) p. 27.

The same applies to the responsorial chants, especially if the verse is sung by a cantor, and more so to the Tract, and to *Benedictus es* (Ember Saturday, Pentecost), and, above all, to the *Gloria* and *Credo* and Sequences of the Mass. Here the movement must be brisk, becoming quicker towards the end.

At the *Gloria* of the Mass two choirs can sing the sentences in turn, or the following plan can be adopted:

Introduction: Full choir: Et in terra pax hominibus bonæ voluntatis.

Antiphonally:

1st Half-choir (or upper voices): Laudamus te.

2nd Half-choir: Benedicimus te.

1st Half-choir: Adoramus te.

2nd Half-choir: Glorificamus te.

Full choir: Gratias agimus tibi propter magnam gloriam tuam.

Middle part (tempo mostly slower):

2nd Half-choir: Domine Deus, rex cœlestis, Deus Pater omnipotens.

1st Half-choir: Domine Fili unigenite, Jesu Christe.

2nd Half-choir: Domine Deus, Agnus Dei, Filius Patris.

1st Half-choir: Qui tollis peccata mundi, miserere nobis.

2nd Half-choir: Qui tollis peccata mundi, suscipe deprecationem nostram.

Full choir: Qui sedes ad dexteram Patris, miserere nobis.

Close (tempo primo, poco a poco più mosso):

1st Half-choir: Quoniam tu solus sanctus.

2nd Half-choir: Tu solus Dominus.

1st Half-choir: Tu solus Altissimus, Jesu Christe.

2nd Half-choir: Cum Sancto Spiritu,

Full choir: In gloria Dei Patris. Amen.

Distributed in this way more variety in the colouring and force of the tone is obtained. The full choir falls in and with its volume of sound closes the three parts in a marked and emphatic manner. For the half-choirs lighter movement, prompt entry; in the first and second parts the repetitions *qui tollis* and *tu solus* very impressively; the same as regards *Adoramus, Benedicimus, Glorificamus,* until the full choir breaks in with its jubilant *Gratias agimus Tibi propter magnam gloriam tuam.* In contrast to this the

middle part should be rather slower. Think how the leader of the heavenly choir approaches the Blessed Trinity, prostrates himself and begins: *Domine, Pater omnipotens;* how in the same way another comes forward with a profound obeisance and addresses God the Son: *Domine Fili,* etc. Press on at the last part, make it imposing, keeping back the *ritardando* to the very last so that instead of dying away it may sound full and majestic to the end.

111. For the opening phrases a definite *p* or *pp* (therefore without any hesitation or delay) is desirable, and this for the commencement of the intonation proper as well as for the continuation by the choir. At all events a hard, vehement attack of the tones is not beautiful and makes any increase in the force difficult if not impossible.

The first note of all should be rather sustained.

This is an old rule founded on the necessity of indicating to those in church the commencement of the singing, and also with a view to start with a good tone of voice, to make a basis on the sustained tone.

A hurried, unsteady intonation spoils the whole phrase.

Therefore it is very necessary not to be flurried or impatient. The cantor does well to allow the organ-note to have its full effect on the ear, so that he may get the pitch exactly (which is of the utmost importance in rapid modulation), find himself at home in the new melodic position, and sing perfectly in tune.

112. After the intonation the choir must start at once in the full tempo. From the very first there must be a clear understanding as regards the tempo. It does not do to try and get it afterwards in the course of the piece by increasing or decreasing the rate of movement.

Therefore practise until the choir has acquired the *feeling for the right tempo for a melody,* and only sings it in the right *tempo, and this from the first to the last note.* This is all the

more important for the choir as here the momentary influence of the choirmaster is with difficulty exercised, and consequently the inspiration that in polyphonic music unites all the elements together is wanting, if not entirely, at least to a great extent.

Moreover, when the cantor has finished his intonation with a slight *ritardando* the choir after a very short pause should start off at the full rate of movement, but quietly and with moderation.

Drawling at the beginning always makes a bad impression and often effects the very reverse of that which is desired. Instead of leading up to a climax it is a hindrance, a burden, crippling the movement just when it needs an impulse.

Hence at the *Gradual* and *Alleluja* it is better to let the cantor sing the *Neuma* in full *tempo* rather than allow the choir to drawl it.

113. Pauses in the course of the melody are to be avoided as much as possible. Each pause must have its justification either in the construction of the melody (division) or in the real need of the singer.

When there is a pause, it must be made with precision, and be maintained for the proper time, and the voices must then instantly start again, all together. Only in this way can it have a supporting and strengthening effect on the movement.

If more pauses are necessary than are denoted in the choral books, it is as well to mark them with a pencil. This helps to keep the voices together and is useful at the practices and for subsequent renderings in church.

114. Moreover it is very desirable to put in marks of expression. If this is not done it is difficult to ensure a uniform mode of rendering, and singers who do not know Latin can otherwise scarcely attain to an intelligent rendering.

At the beginning of the piece the character of the movement may be indicated: devotionally, delicately, briskly, energetically,

with vivacity, or *largo, mosso, con moto,* etc.; then in the course of it the degree of force, *p, mf, f, cresc., decresc.,* or *accelerando* and *ritardando,* to indicate the rhythm more precisely; at many passages *espressivo,* and so forth.

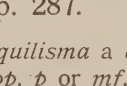
Passages like the intonations of the Introits *Gaudeamus, Justus* (17th Sunday after Pentecost), or like the *Christe* of Mass II, and *Rex cœlestis, Qui sedes, Tu solus altissimus Jesu Christe* in the *Gloria* of Mass 9, and the *Christe* in Kyrie 1 ad libitum, *Domine Deus, Qui sedes* and *Cum Sancto Spiritu* of the Easter Mass, the second *Sanctus* of Mass 2, the wide intervals in the *Gloria* of the same Mass and in the *Dies Iræ,* and similar passages, are to be practised until the choir can sing them fluently and without difficulty.

It is by no means "modernising plain chant" to apply to it a system adopted as a matter of course for all other musical performances, and the disuse of which in their case would be blamed. If the preacher in the pulpit must take pains to acquire a good and *impressive* delivery, no less so the singer in choir. Marks of expression help this. Only they must not be too numerous. Colour, but nothing coloured, and always be true.

115. A *crescendo* or *decrescendo* constantly lasts throughout a rather long phrase, and this means a development or resolution. Here the movement should be beautifully even and well balanced.

Moreover, short groups not unfrequently need light and shade, see p. 287.

Thus with the *quilisma* a *crescendo,* introduced according to circumstances with *pp, p* or *mf,* comes naturally:

In passages like  the first note must not be made too short. Here it is better to be a shade too long than too short.

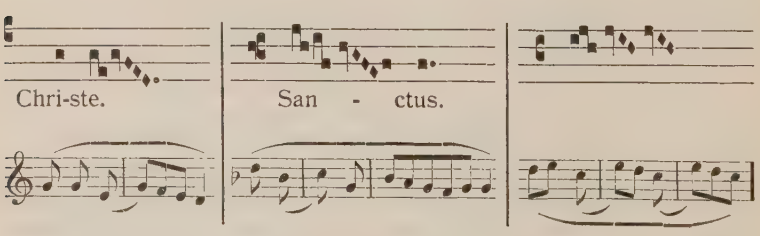
Sometimes wide intervals (fourth, fifth) must be sung slower in order to get the proper effect. But the *ritardando* must not be extended too far, and the *tempo* for the whole of the following phrase must not be dragged as a consequence of it.

116. Of immense importance for a satisfactory rendering is the *legato*. This is often spoilt owing to the tone over the vowels being cut off and the consonants held (sung) too long. The consonants must be as short as possible. Words like *semper, intende*, etc., easily cause the fault just mentioned.

117. If in the more elaborate *chants* syllabic passages occur, as is the case not unfrequently in Graduals (e. g. in the Grad. *Sederunt* for St. Stephen, the passage *salvum me fac* etc.), it is necessary to get the right balance as regards movement and volume of sound.

118. Do not introduce the formation of a close too soon, in order that half of the phrase or thereabouts may not appear to be a close. Therefore maintain the *tempo* (or increase it) until the closing cadence really begins. Generally it will be quite sufficient to make a very short *ritardando* and prolongation of the last (musical) accent.

119. The final note of a neum may often serve as a preparation or transition tone to the following note or as an up-beat, for this binds the groups more closely together and facilitates and enlivens the execution:

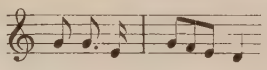


Here care must be taken that

a) The accent is *not* displaced, but kept in its usual position, and that

b) The final note which is drawn to the following group retains its full time-value and is not shortened.

It would be wrong therefore to sing example 1 like this:



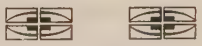
120. When studying plain chant it is quite right to pay attention to details. But in rendering the chants in church it is the "tout ensemble" that is decisive, the melody as a whole. Therefore each melody must be grasped and rendered as a whole. This cannot be too often insisted upon. If it be otherwise we offer the hearer mere scraps; we place a puzzle before him which he has neither time nor inclination to solve in church. (Cf. p. 48 sqq.)

121. Always choose a suitable pitch. For Vespers the common dominant for psalms and antiphons should be *a* or b ♭, on higher feasts *b* ♮. For the other chants the plan of giving the same pitch for each piece in a certain mode (e. g., for all Introit melodies in Mode I., *d,* for all Graduals in Mode 5. *f.)* is not to be commended. The pitch should be determined according to the range of each piece (*e* occurring once or twice can easily be managed by most choirs, and *b* ♭, or at the outside *a* should be the lowest note); according to the position of the climaxes, which generally require a good volume of sound; according to the character of the piece; according to the condition of the singers (take into consideration whether they have been singing a good deal); according to the acoustics of the church; according to the character of the feast (the Introit *Spiritus Domini* with the fundamental tone *f* would not sound particularly solemn on Whitsunday) and so forth.

It is best to sing the chants in the *Ordinarium Missæ* always at the same pitch, by which means flattening

is often prevented. When two chants follow each other immediately (e. g., *Introit* and *Kyrie),* they must of course be harmoniously connected.

The rule according to which plain chant notes are of themselves of *equal value,* has naturally no influence on the *tempo* and its increase and decrease.



CHAPTER VII.

Organ Accompaniment.

122. What advantages are derived from an accompaniment for plain chant? Answer: A good organ accompaniment has a twofold advantage:

a) It can support the voices, make the singing more uniform, conceal many faults (singing flat or too sharp), modify others (coarseness, voices out of tune), not forgetting that the organist can greatly facilitate the intonation of the chants.

b) It can help singers and hearers to appreciate plain chant melody. It can enhance the artistic effect provided that the harmony selected is in keeping with the spirit of the chant, that the organ is not played too loud for the singers, and that the whole accompaniment is kept in subordination to the chant.

On the other hand, an obtrusive, noisy, heavy organ accompaniment is a very great hindrance, for it drowns the voices and induces shouting; it prevents the voices from moving freely, obscures the rhythmic and melodic

tone-picture, disfigures the melody and deprives it of its expression.

123. Conditions necessary for a good Organ Accompaniment:

I. Choice of the harmony.

II. Necessary attention to the rhythmic progression of the melody.

III. Discreet execution.

Let there be no delusion on this point. A good organ accompaniment presupposes much: facility in harmonising, thorough appreciation of the melody, a rapid glance over the phrases, good taste and skill in execution and transposition. The traditional melodies require as a rule a lively *tempo,* and sometimes present problems that demand a good deal of thought even for very experienced organists. In most cases therefore the use of a printed accompaniment cannot be too strongly recommended.

124. I. As regards the harmony it is desirable that it should be:

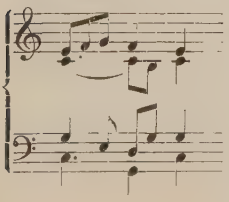
a) Strictly diatonic.

The general effect is purer, more chaste, when only diatonic harmony is employed. Moreover, it amply suffices.

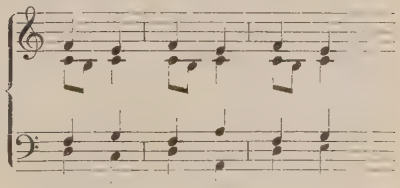
b) In general, the triad suffices with its inversions.

The use of the major seventh may unhesitatingly be allowed.

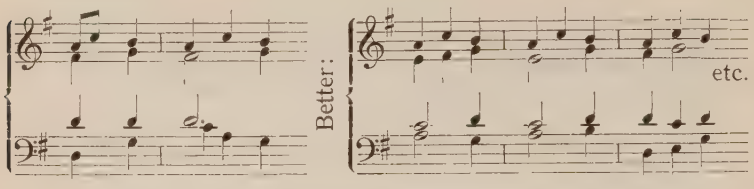
The minor seventh should seldom be used with the major triad; in particular avoid anything sentimental. In the middle parts it will scarcely have a disturbing effect; in the soprano, however, it is seldom satisfactory, least of all in a close of Modes 3 and 4. Thus not:



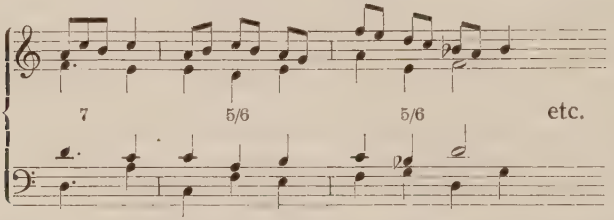
Better:



The following combination of chords would be too effeminate (cf. Psalmtone 7):



In certain circumstances the minor seventh may be used over the diminished triad, even in the soprano:



c) It is not at all necessary for the plain chant accompaniment to be in the strict style of composition, still less in the style of the polyphonists of the 16th century (Palestrina style).[1]

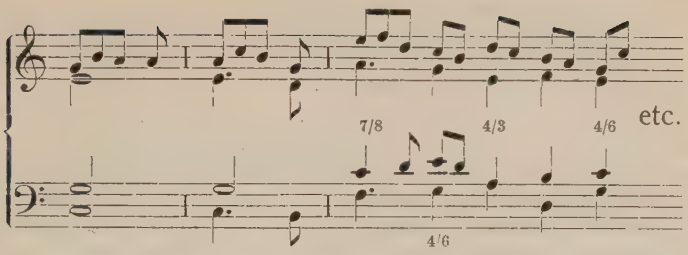
On the contrary, the organist may make use of all such liberties as are in accordance with the spirit of the melody, or are not opposed to it, and which produce a good musical effect. Here cultivated musical taste, or we may simply say, artistic taste, is decisive. A good accompaniment will always form with the melody a whole with which it ever coincides, or rather, from which it receives its inspiration.

This is the border-land between school and art. Those who have not the talent must be content to conform to rule, allowing others to have their freedom, their inspiration, their art.

d) Among the usual liberties allowed in a plain chant accompaniment we include the resolution of the major seventh upwards, and the unprepared entry (by a skip) of the major seventh or of the chord of the 6th and 4th, and the like.

---

[1] Cf. Gregoriusblatt 1905, 95 sqq.



e) If the melody begins with the tonic the harmony can commence with the chord of the tonic. There are however not sufficient reasons for insisting upon this as a general rule. On the contrary, another chord may answer the purpose equally well, and perhaps better. Neither is it necessary that half-closes on the tonic should always take the chord of the tonic. But the close of a period requires a corresponding point of rest in the harmony, and the commencement of new melodic members a noticeable change of harmony when possible.

The harmony must always accompany; therefore when the melody pauses, progresses, presses onward or lingers, the harmony must do the same.

f) In general, bright, clear, pleasing harmonies are preferable. The radiant sunniness of the melody should be reflected in the harmony.

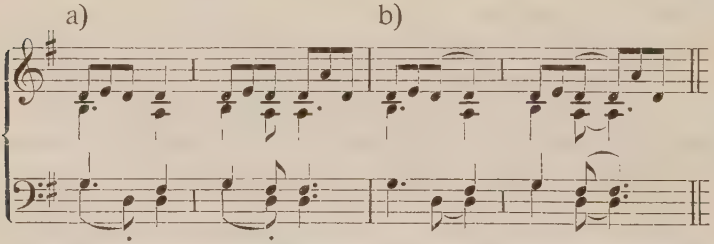
The Gregorian melody is free, and therefore it cannot tolerate a dry, learned accompaniment. The melody is a song expressing deep feelings, and the accompaniment should do justice to it. Only a thorough connoisseur of Gregorian melody, a man of refined taste, and at the same time a skilful harmonist, can produce a perfect plain chant accompaniment.

125. II. The rhythmic progression of the melody is another matter of great importance, especially as regards the manner in which the harmonies are connected or changed.

Concerning this Dr. Mathias says:[1] "In plain chant accompaniment the chord should not be changed on lightly sustained tones of the melody."

That is perfectly right, generally speaking, and for ordinary cases cannot be too much insisted upon. Nevertheless, a great deal depends upon circumstances, for instance, whether the organist is obliged to lead or support the voices, and with what stops, and in what degree of loudness *(f* or *mf, p, pp, ppp)* the accompaniment is being played; whether the change occurs as the resolution of a point of rest in the harmony, or only as a transition, and, lastly, in what *tempo* and in what degree of loudness the chant is being rendered. Further, it is not immaterial whether the new chord for the succeeding notes of the melody is tied or not.

In the following examples



the rhythmic progression of the melody at a) is in no way hindered by the harmony, whilst at b) the change of chord severs the neums and alters their rhythm.

126. With regard to changes of chords the following principles are worthy of consideration:

"1. The change of harmony should as a rule only be made on the first notes of the groups of two or three notes, and should occur on the sustained tones of the melody. Yet as regards groups of three members the three notes can be provided with light harmonies, especially if they are accentuated or bear new syllables.

2. The difference in the melodic points of support may whenever possible be indicated by suitable changes in the harmony, heavy or light.

3. Suitable harmonic forms should be employed for the various melodic figures.

[1] *Die Choralbegleitung* (Regensburg, F. Pustet, 1905) pp. 37 sq. — Cf. also Springer, *die Kunst der Choralbegleitung* (Regensburg, Coppenrath, 1907). Tribune 1909, 121 sqq. — Gastoué, *traité d'harmonisation du Ch. gr.* (Lyons, Binais frères 1910).

4. The organic connection of the melodic figures can be made evident by suitable progressions of the parts in the accompaniment, particularly as regards the bass.

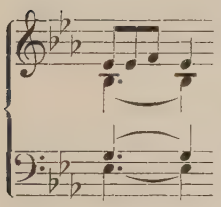
5. The melodic divisions must be reflected in suitable harmonic cadences."[1]

We may add the following:

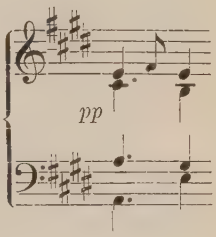
6. The organist must not fail to mark, by skilful changes of harmony, those elements of the melody which are of especial importance for the rhythm, e. g., the *pressus*.

7. *Bistropha* and *tristropha* are often treated more successfully with the third and fifth. In this way they are better supported and carried on more easily. In other cases, indeed, one is almost forced to use the octave.

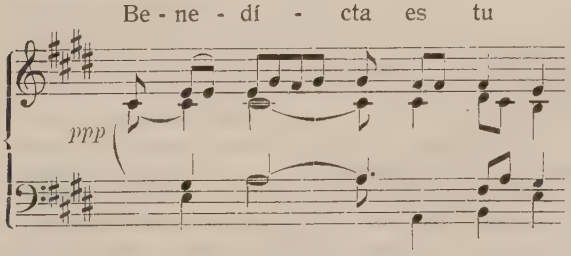
Passages like are generally harmonised thus: =



But perhaps the reader prefers the following harmony:



Similarly the following:



127. It is not only in accordance with the usual custom, but it is most desirable in view of the characteristics of the Gregorian chant, when the accompaniment simply follows the melody and therefore never appears

[1] Dr. Mathias l. c.

as complete in itself. Now and then this may be all very well, particularly when accompanying a few voices singing low notes.

III. The practical execution of the accompaniment.

128. Very many chants must be transposed if they are to be accompanied at a suitable pitch (see p. 297). The same rules hold good for this as for the C major scale when transposed any interval higher or lower, since the chant modes use merely the intervals of the C major scale.

Thus a chant in any mode if transposed a major third higher will use 4♯, if a major third lower 4♭. And as pieces in Modes 1—4 are somewhat minor in character, and those in Modes 5—8 more of a major character, it may be said in effect, if not with perfect accuracy, that Mode 1 raised a major third is equivalent to f♯ minor using 4♯; Mode 3 lowered a major second is the same as d minor with 2♭.[1]

The following table may be of use in transposition:

Mode 1, raised	Mode 5: lowered
A minor second: e♭ minor, using 5♭	A minor second: e major, with 5♯
A major second: e minor, with 2♯	A major second: e♭ major, with 2♭
A minor third: f minor, with 3♭	
Mode 2, raised	Mode 6: raised
A major third: f♯ minor, with 2♯	A major second: g major, with 2♯
A fourth: g minor, with 1♭	A minor third: a♭ major, with 3♭
An augmented fourth: g♯ minor, with 5♯	Mode 7: lowered
Mode 3, lowered	A major second: f major, with 2♭
A minor second: d♯ minor, with 5♯	A minor third: e major, with 3♯
A major second: d minor, with 2♭	
Mode 4, raised	Mode 8: lowered
A major second: f♯ minor, 2♯	A minor second: f♯ major, with 5♯
A minor third: g minor, 3♭	A major second: f major, with 2♭

[1] The process will be made clear by an example. Transpose the Introit for Dom. II. Adventus a major third lower. C major a third lower becomes A♭, with 4 flats, but g, the final note of the piece, transposed a major third lower, becomes e♭; thus we say e♭ with 4♭. Again the Gradual for the same Sunday is to be transposed half a tone lower: C major scale a semitone lower requires 5 sharps, and f, the final tone becomes e, thus we say e major with 5♯. So also for the examples in the table.

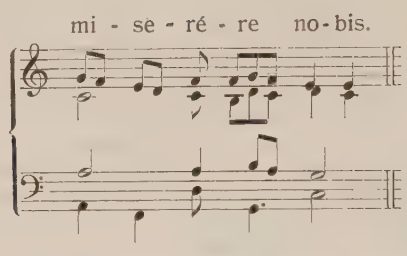
129. The accompaniment ought so far as possible to subordinate itself to the chant, unless the organist is obliged to lead the choir. When the singers pause the organist must do the same; he must not be in advance of them; still less should he invariably give out the intonation. That can be tolerated in extreme cases but can never be recommended as desirable. At pauses the organ can entirely cease, or a note can be sustained, or the chord can be held down in the lower octave *p*, etc. As regards registration, soft stops (not too keenly toned) are to be recommended. Solo and choir should be accompanied in the middle position or in the lower octave, as required in each case, and as may best suit the timbre of the voices. With the *Ordinarium Missæ* and the psalms a pleasant change is made in this way. If you are playing in the tenor octave a soft 4-feet stop sometimes produces a very good effect (for solo, *ppp*). Use the swell-organ discreetly, the pedal for choral effects, but without stops that make the touch heavy; for solo a 16-feet *pp* stop may be coupled from the manual to the pedal. The harmony for the chorus should as a rule be in four parts.

A skilful organist will, however, vary his accompaniment both for solo and chorus, sometimes holding out a note and sometimes employing 2, 3 or 5 part harmonies. No hard and fast rules can be given for this. Here all depends upon art, good taste, and readiness in grasping what is needed for the moment.

If the choir is inclined to flatten, a slight strengthening of the bass is generally better than a sharp 4-feet stop in the manual. The advantage of this is that it produces the effect quietly. Only in case of need draw the 4-feet stop on the manual. If the choir is fatigued or not disposed to sing, the intonation should be, say, a minor or major second higher. This will be better than an intonation on a lower note. Many singers raise the tone from habit, perhaps as the result of excitement or of overstraining themselves, or it may be from inability to manage the voice, or from a defective ear. In such cases endeavour, but of course very discreetly, to draw the singer's attention to the fault, but meanwhile do not let the organ lag behind! Rather than do so it is better to omit the soprano part from the accompaniment altogether, and at pauses to hold out quite softly the lower parts only. Then give the singer the note just a little beforehand so that he may start in tune. If all this has no effect it is best for the organ to be silent.

If the choir drags, the closing chords should be quickly cut off, or there should be more movement in the pedal, or such harmonies should be used as will tend to rouse the singers.

Harmonies like this:



will urge them on. A slight staccato in the bass will be of still further assistance in this direction.

A sudden change of pitch makes it difficult to intone properly and is often the cause of flattening.

For example, if the priest sings *Orémus* before the Offertory on *a* the organist must not immediately begin the Offertory (e. g., *In virtute), e♭-f-a♭)* on *a♭*; a short cadence is necessary so that the singers may at once feel at home in the new position.

130. When may the chant be accompanied?

1) *In casu necessitatis:* in case of necessity the organ may be used for the accompaniment and support of the chant even in those Offices and functions where otherwise it is not allowed; but it must remain silent when the chant is finished. But guidance must be sought from the liturgical rules in force. (Decision of the Sacred Congregation of Rites May 11th 1911.) The *rector ecclesiæ,* as a rule the parish priest, must decide as to the necessity. In such cases a skilled organist is certainly of great service to weak and unpractised singers.

2) Chants which are sung or intoned by the priest and assistants (therefore also deacon and sub-deacon): *Gloria* (Epistle and Gospel), *Credo,* and especially Preface, *Pater noster* and *Ite missa est (Benedicamus, Requiescant in pace)* "are to be sung without any organ accompaniment" (Motu proprio of Pius X., Nov. 22nd 1903, No 12). Many also prohibit the use of the organ for

the support of the priest when intoning an antiphon or hymn, but there is not sufficient reason for insisting on this on days when the use of the Organ is otherwise allowed.

At all events a case of necessity in the sense of the above mentioned decision of the Congregation might not infrequently arise for good reasons.

3) The organ is prohibited, unless in necessity, on Sundays in Advent and Lent when the Mass of the Sunday is sung. Exceptions to this are *Gaudete* and *Lætare* Sundays at Mass and Vespers, and also Christmas Eve. Further exceptions are feasts and ferias in Advent and Lent kept with solemnity by the Church, or a solemn Mass *tamquam pro re gravi.* The organ is expressly permitted even in Lent on the occasion of children's first communion *(Decreta authentica* (No. 3448. Dub. XI.)

4) From the *Gloria in excelsis* (exclusive) of Maundy Thursday to the *Gloria* on Holy Saturday (exclusive) the Organ may not be used.[1]

5) No organ is allowed in the Office for the dead; but in the Mass *(Requiem)* if used it must cease with the singing; a similar use is also suitable for ferias in Advent and Lent.

Concerning recitation see p. 63 sq.

There are scarcely sufficient reasons for the assertion that the organ must play the melody of the *Graduale Romanum,* when the text is being recited on a monotone.

131. Preludes, interludes, and postludes should be in proper relation to the plain chant melody.

[1] Cf. Cæremoniale Episcoporum l. I, cap. 28.

It is therefore important that they should have characteristics in common. Where this fails all contrapuntal devices and the well-meant efforts of the strict purist can only be disturbing or tedious. The organist to whom God has given the talent for developing Gregorian motives in an interesting and artistic manner, will, of course, most closely approach the ideal. But the motive must not be so altered that no one is able to detect the Gregorian melody therein. In the ancient chants there is no lack of interesting melodic and rhythmic themes.

A motive is not the whole of the melody, and still less can this be said of the initial notes; consequently a prelude on a plain chant motive is by no means always a prelude to the particular melody. Why during the priest's Communion should a postlude on the *miserere* or *dona nobis* from the *Agnus Dei* just sung not be so desirable as a prelude to the *Communio?*

A modulation following immediately after the chant, unless introduced in a very skilful and unostentatious manner, is always rather too pronounced.

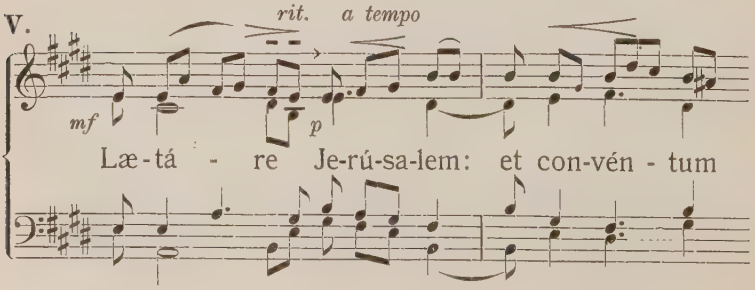
If time allows, it is best to remain, for a few moments at least, in the mode of the preceding melody.

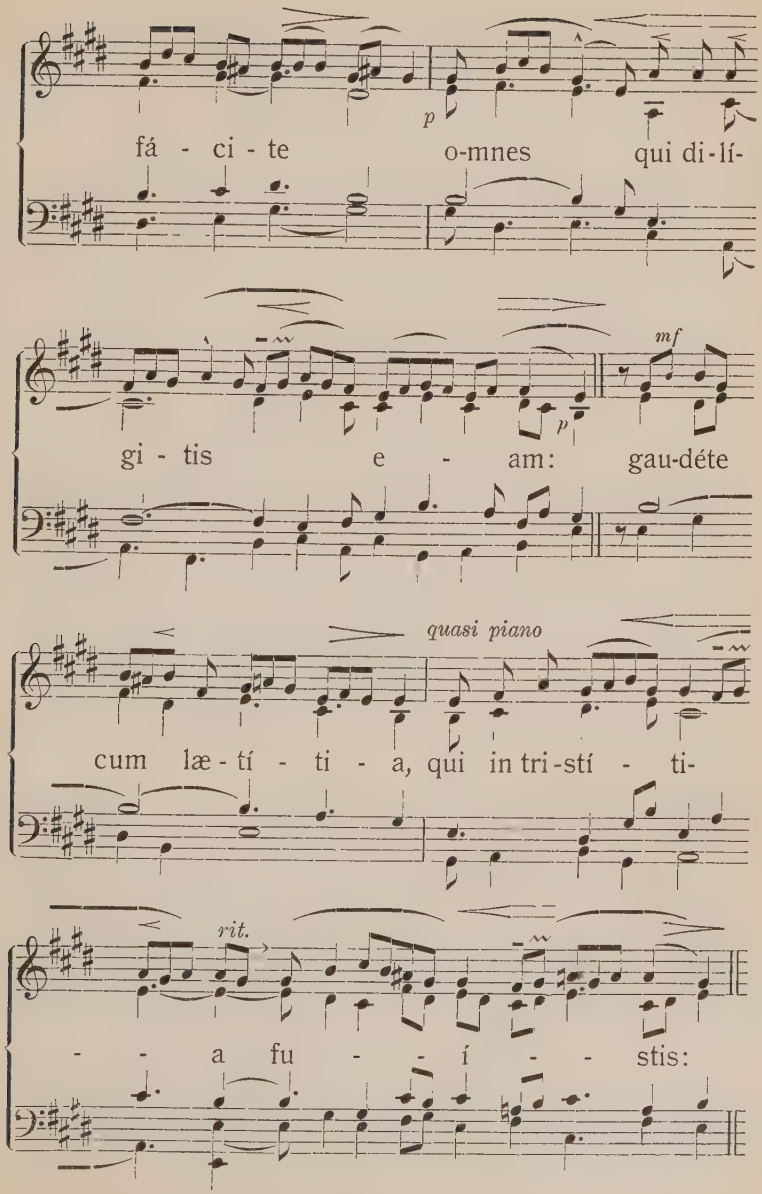
The examples which we shall now give by no means lay claim to have hit upon everything that is possible or right as regards choice of harmony and marks of expression. A different conception of the melody must naturally result in a different choice of harmony.

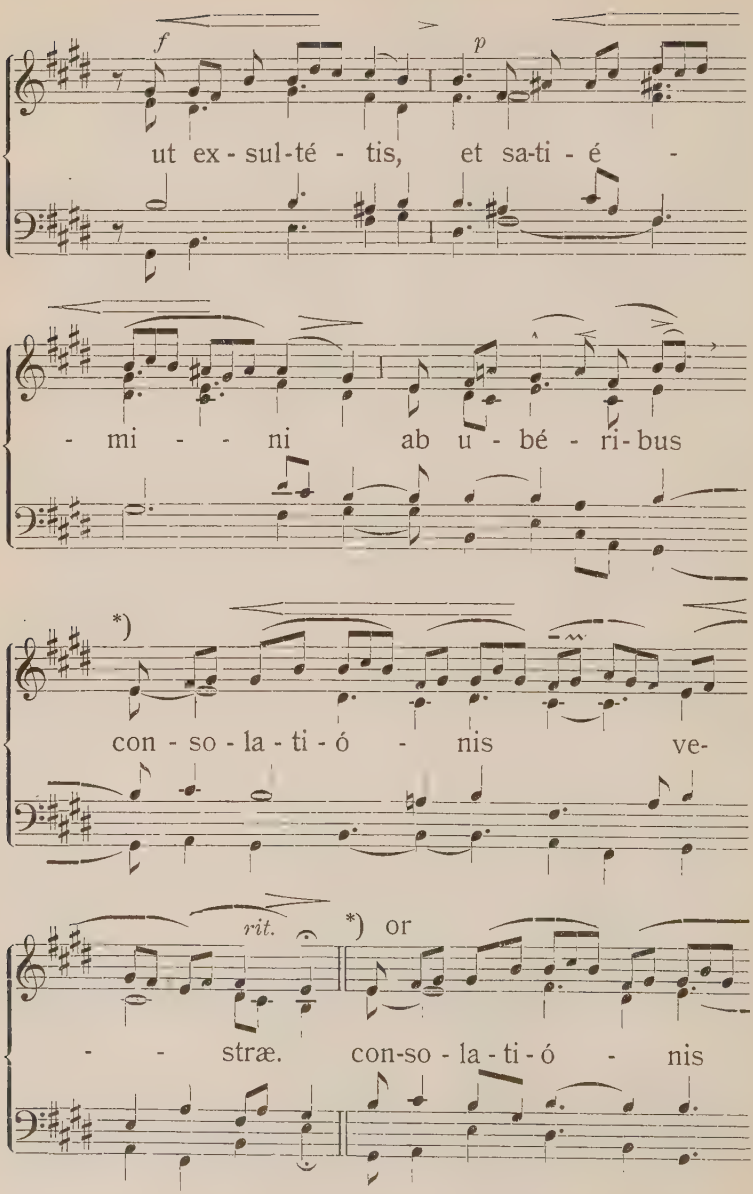
Introitus "Lætare".

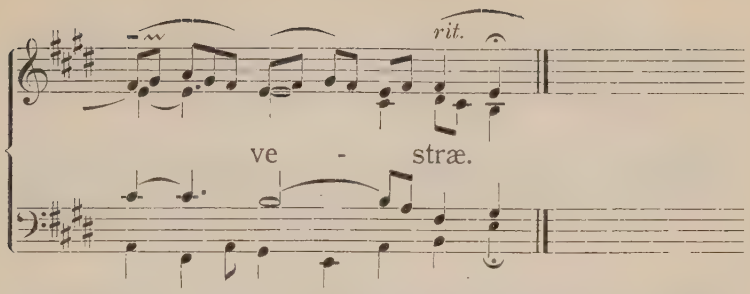
Fourth Sunday in Lent.

Joyously, and with animation and energy.




fá - ci - te o-mnes qui di-lí-
p
gi - tis e - am: gau-déte
p
mf
cum læ - tí - ti - a, qui in tri-stí - ti-
quasi piano
- - a fu - - í - - stis:
rit.

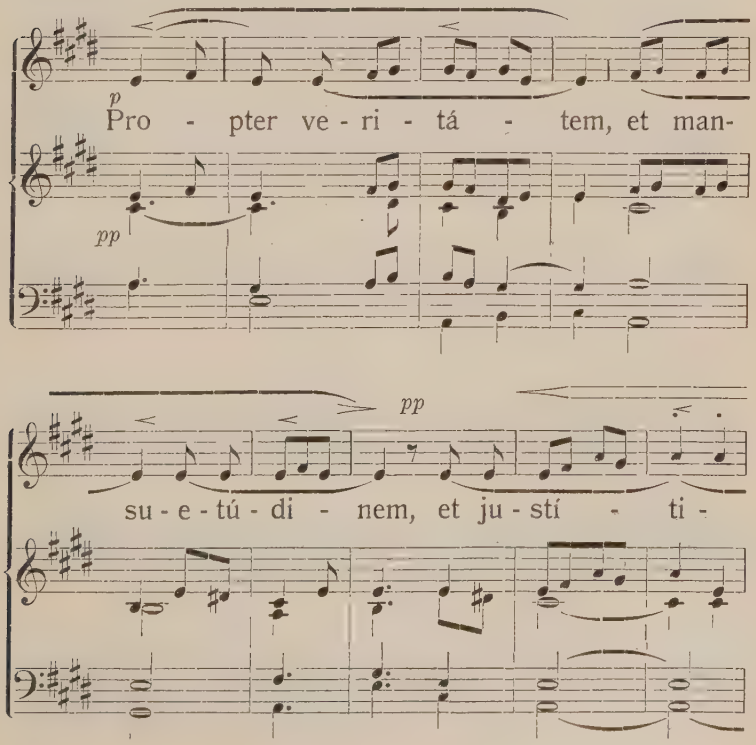

f
p
ut ex - sul-té - tis, et sa-ti-é -
- mi - - ni ab u - bé - ri-bus
*)
con - so - la - ti - ó - nis ve-
rit.
*) or
- - stræ. con-so - la - ti - ó - nis

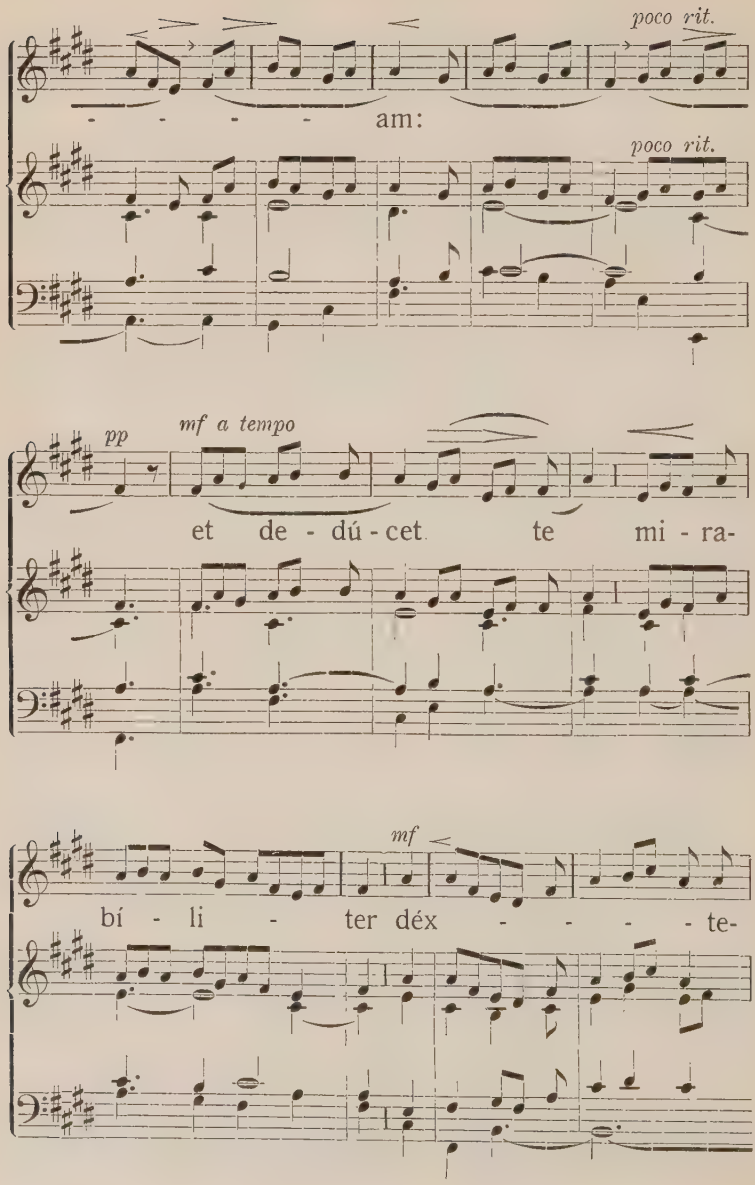


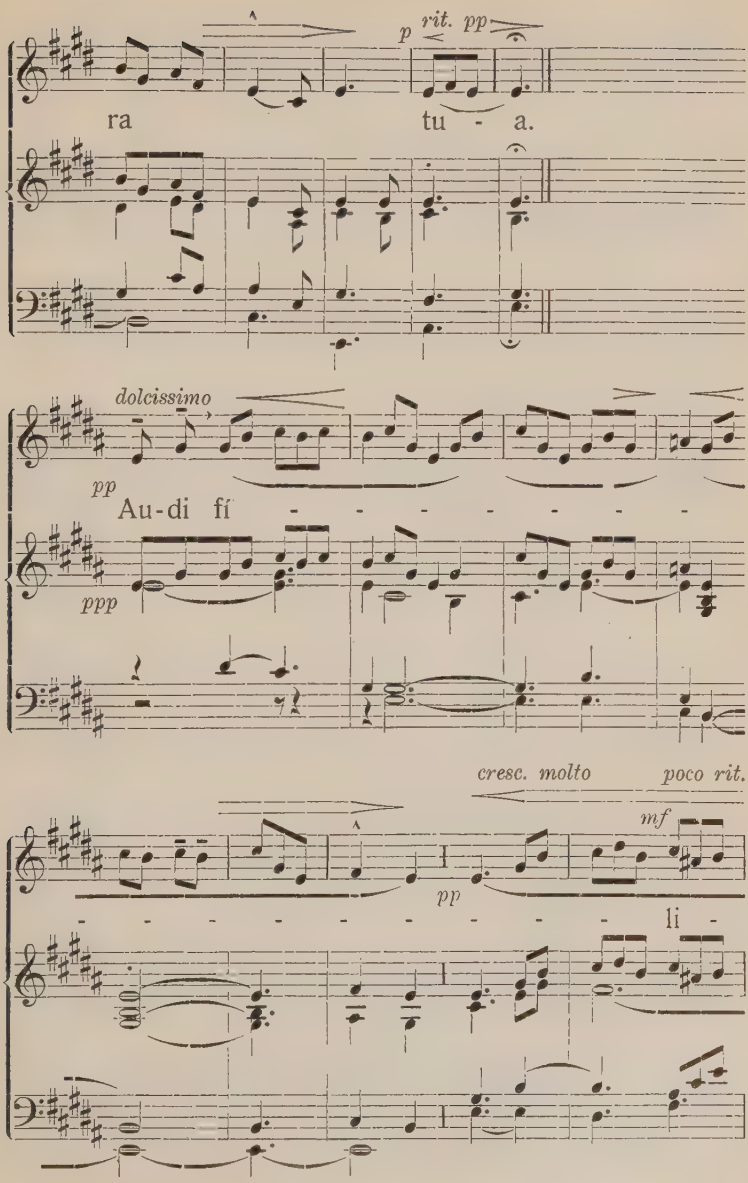
Graduale "Propter veritatem".

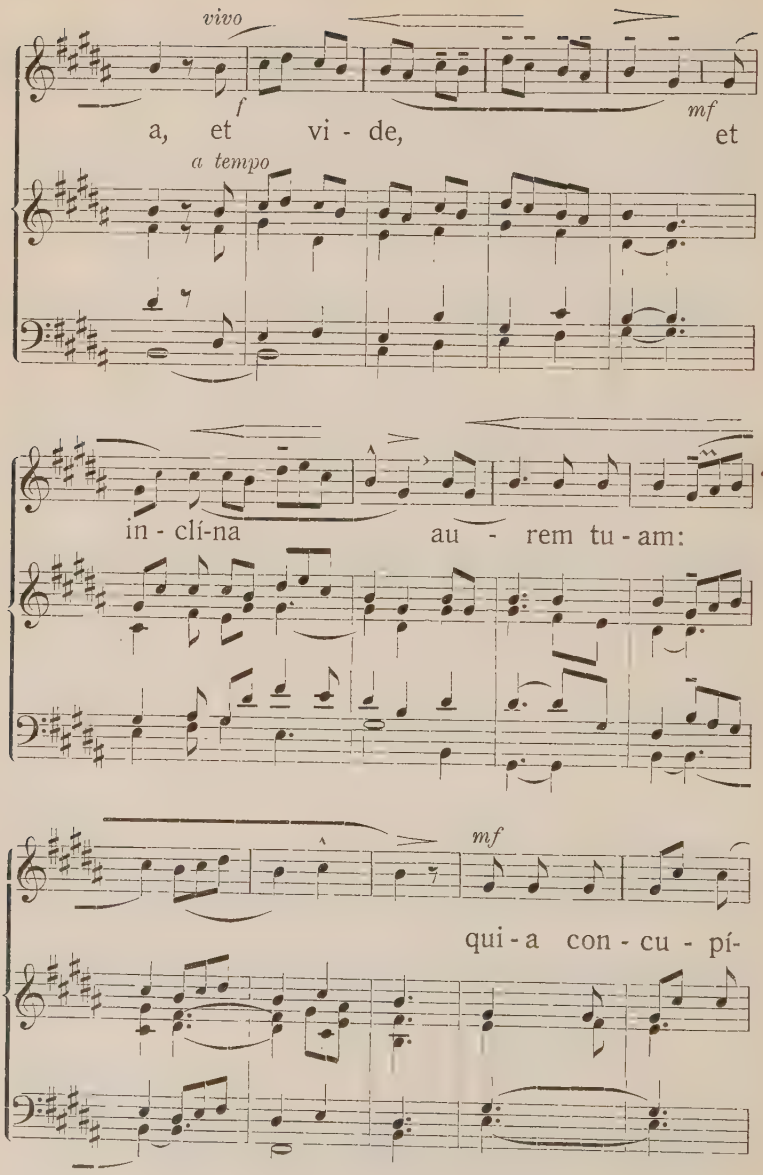
The Assumption.

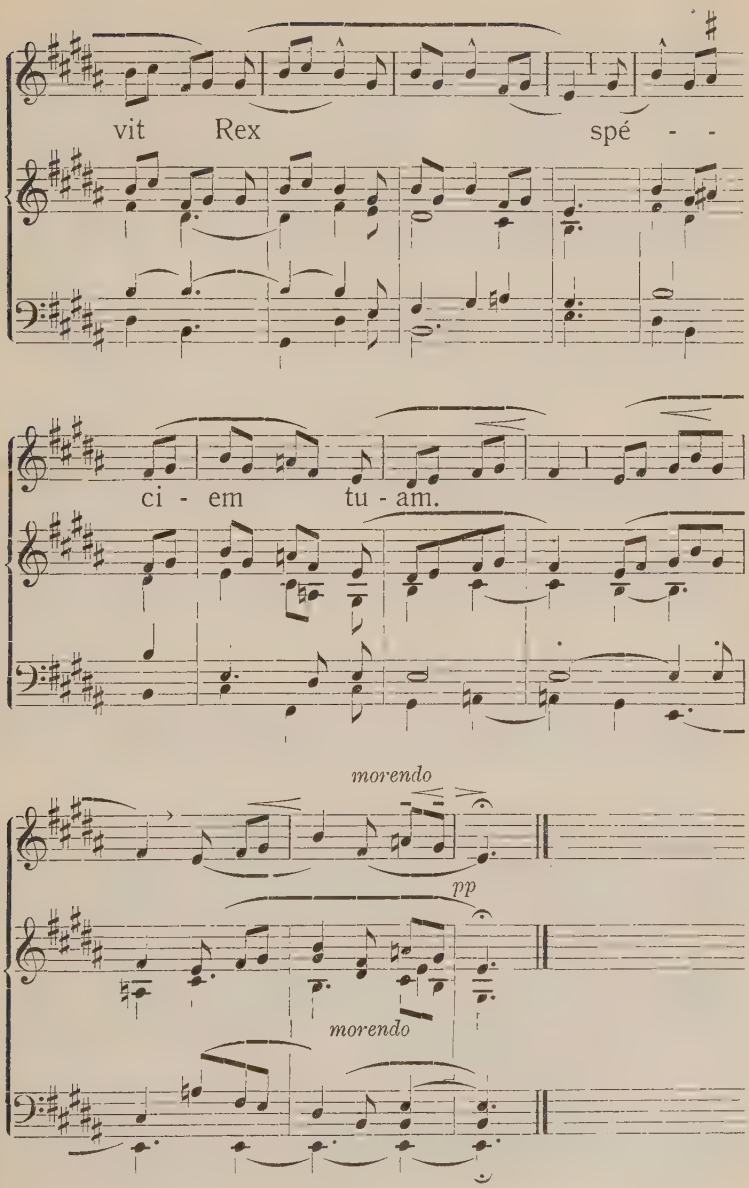
V. **Choir.** *Molto sostenuto.*



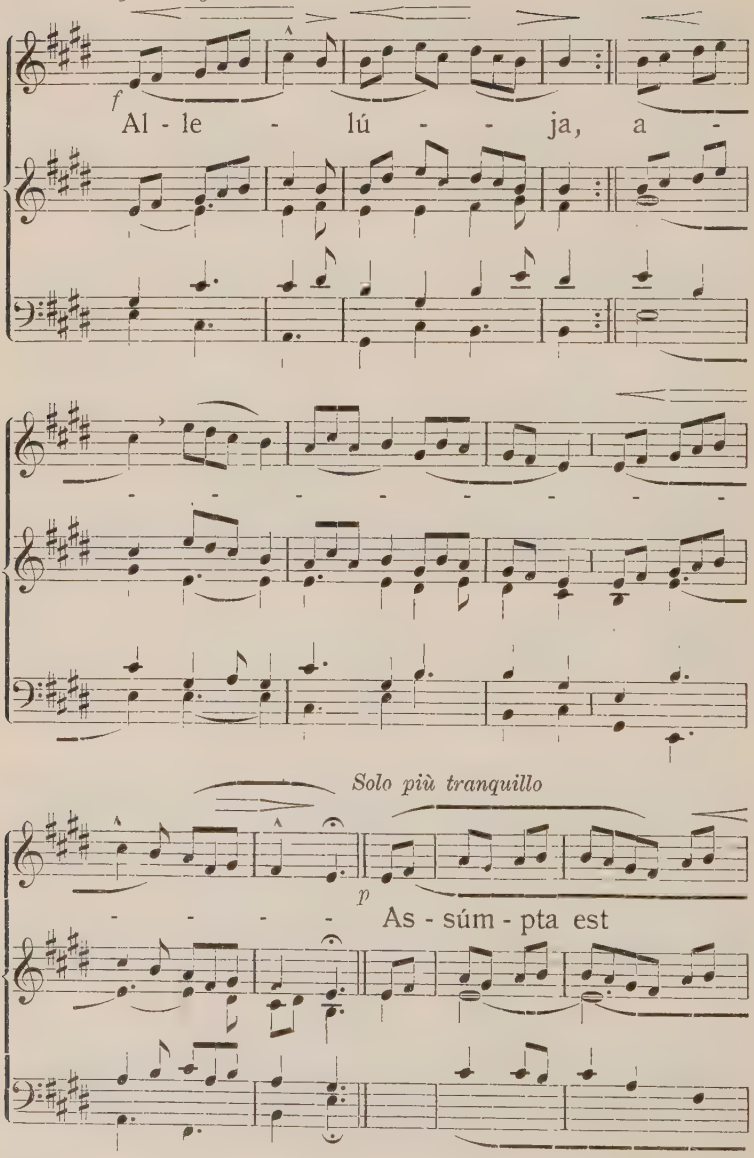

poco rit.
am:
poco rit.
pp
mf a tempo
et de - dú - cet te mi - ra-
mf
bí - li - ter déx - - - - te-

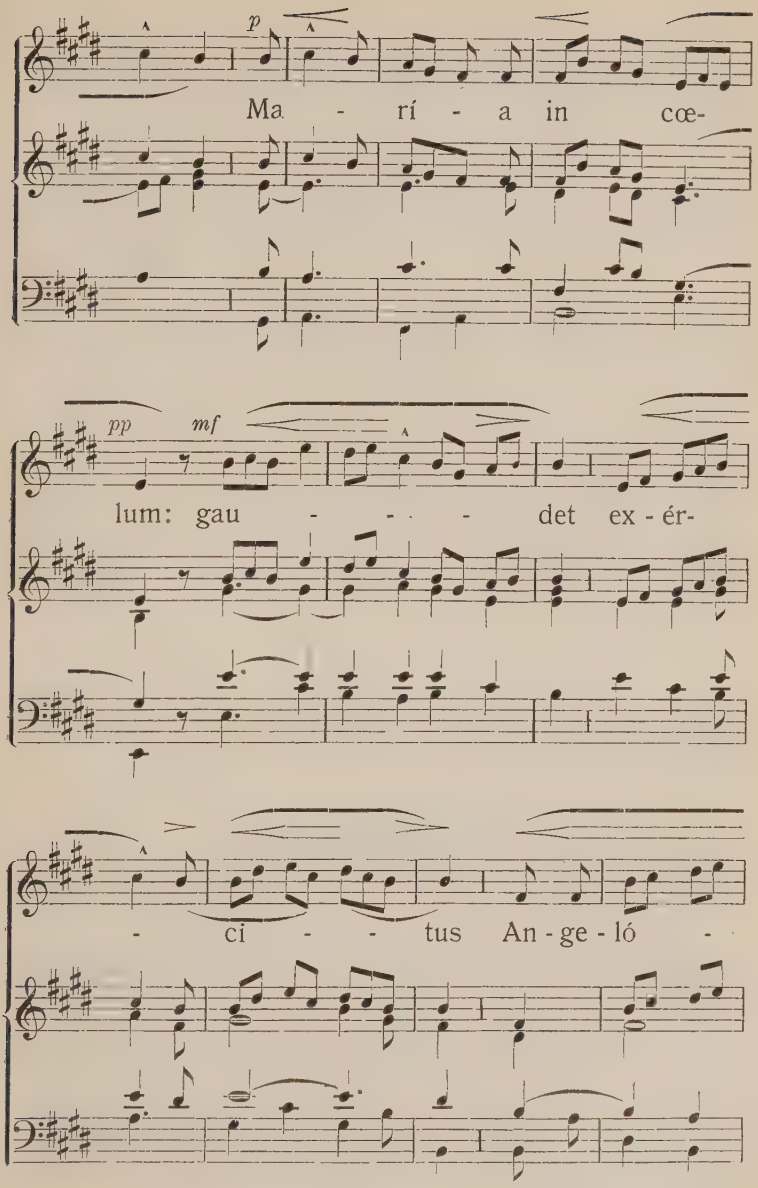

p rit. pp
ra tu - a.
dolcissimo
pp
Au-di fí - - - - - - - -
ppp
cresc. molto
poco rit.
mf
pp
- - - - - - - - - li -

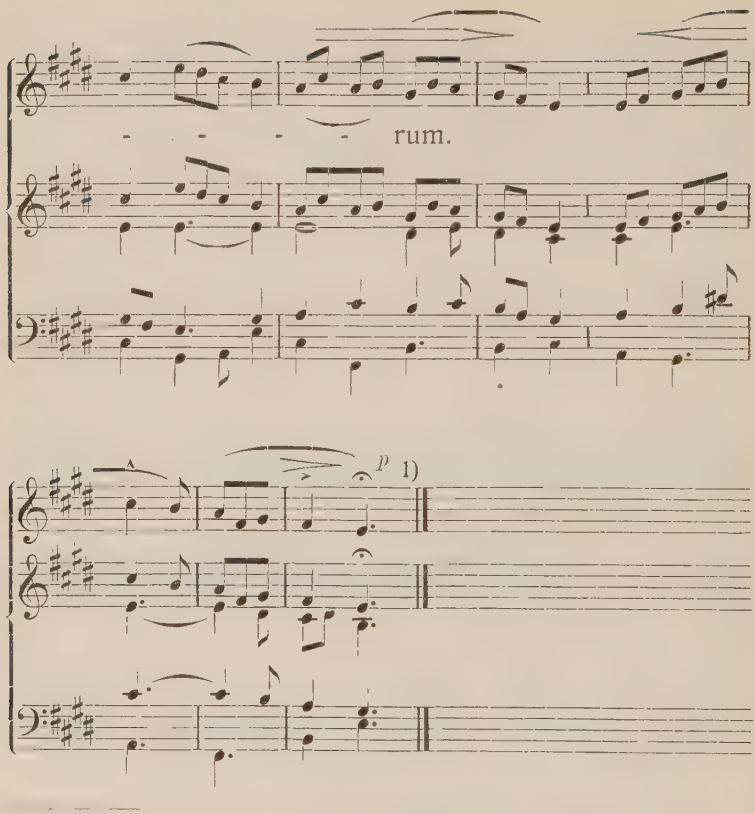

vivo
f
a, et vi - de,
mf
et
a tempo
in - clí-na
au - rem tu - am:
mf
qui - a con - cu - pí-

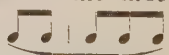

vit Rex spé - -
ci - em tu - am.
morendo
pp
morendo

Choir. *Allegro energico.*




p
Ma - rí - a in cœ-
pp
mf
lum: gau - - - - det ex - ér-
- ci - - tus An - ge - ló -

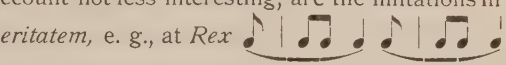
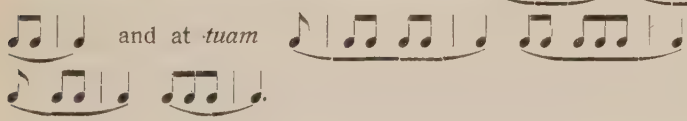


[1]) *Note.* The choir begins solemnly and slowly, in a soft rather suppressed tone of voice. The accompaniment never so loud as the singing and in exact agreement with the melodic movement. The *Alleluja* with great energy, brilliantly. *Assumpta,* again quietly at first; later on develop brilliantly. The bars help one to get a general idea of the chant and they show the most important points of rest (immediately after the bar). Groups of three notes should not be played as triplets, but must be viewed as three quavers. — Notice the striking imitation at the end of the first example on the third syllable of *consolationis* (p. 310)  with the resolution

Here, however, hints and suggestions encroach so much upon what is purely a personal matter, that a "School" cannot venture to do more than merely indicate. Personal views and personal preferences in regard to plain chant are justifiable and necessary. We conclude our "School", therefore with this thought:

There are many things to learn that cannot be taught by a "School"; for

Art is boundless — and
Of its study there is no end.

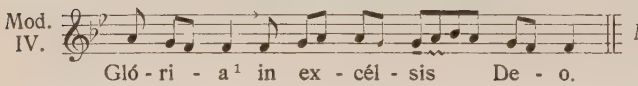
More free, but on that account not less interesting, are the imitations in the Gradual *Propter veritatem,* e. g., at *Rex*  and at *tuam*  and .

APPENDIX I.

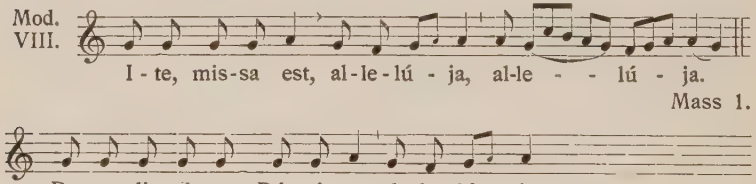
The Chants and Intonations of the Priest.

a) Gloria, Ite Missa est, Benedicamus Domino in Mass, Lauds and Vespers.

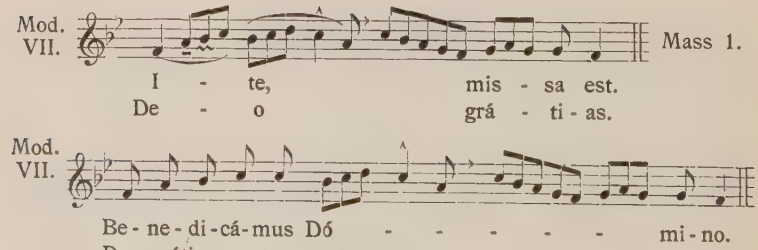
I. During Paschal Time (Tempore Paschali).



From Holy Saturday till the Saturday before Low Sunday, inclusive:



From Low Sunday till the Saturday before Trinity Sunday, inclusive:

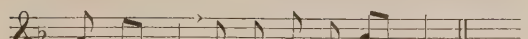


---

[1] In most cases a slight prolongation of the note over the syllable *a* is very effective. If necessary breath may be taken after the word *Gloria,* as is indicated by the comma on the top line.

II. On Solemn Feasts. (In Festis Solemnibus.)

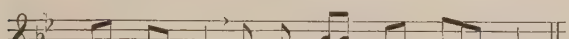
Mod. 1.



Gló-ri - a in ex-cél-sis De - o.

Mass 2.

Mod. VIII.

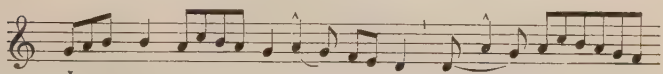


Gló - ri - a in ex - cél - sis De - o.

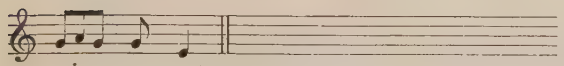
Mass 3.

At High Mass:

Mod. III.



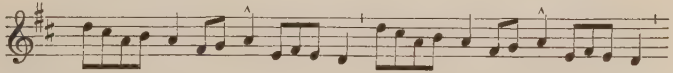
I - te,
De - o



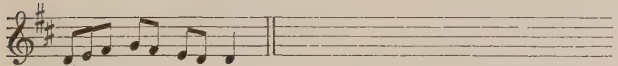
mis - sa est.
grá - ti - as.

Mass 2.

Mod. V.

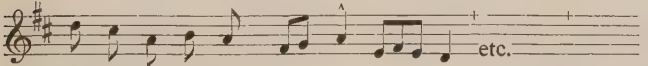


I - te,
De - o
(Dó-



mis - sa est.
grá - ti - as.
mi - no).

Mass 2.

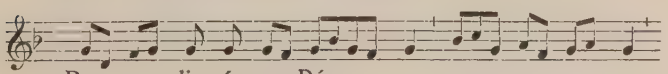


Be-ne-di-cá-mus Dó - - - - - etc. mino as above.

Mass 2.

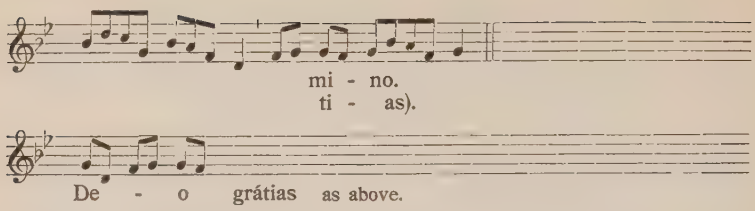
At 1st Vespers:[1]

Mod. II.



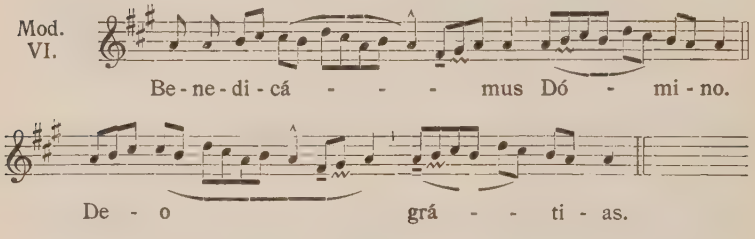
Be - ne - di - cá-mus Dó-
(grá-

[1] On Ascension Day, Whit Sunday, Monday and Tuesday, one of these melodies is to be sung.

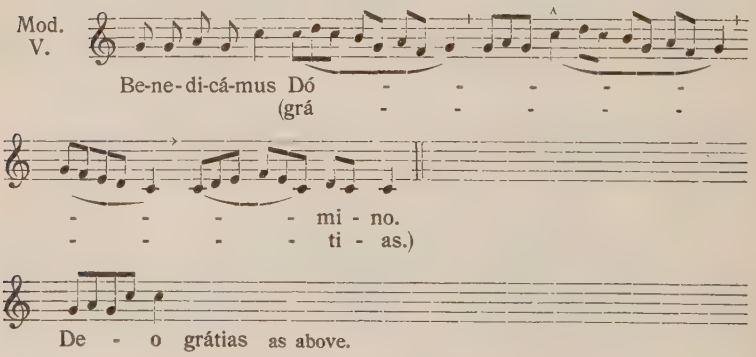


In Lauds *Benedicamus* and *Deo gratias* as above at High Mass.

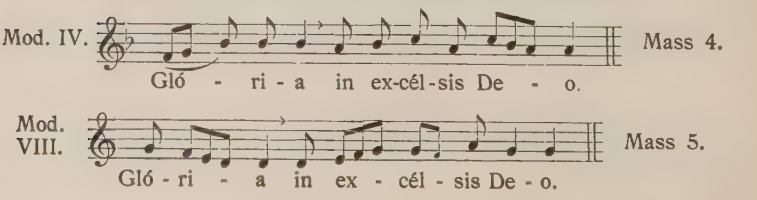
At 2nd Vespers:

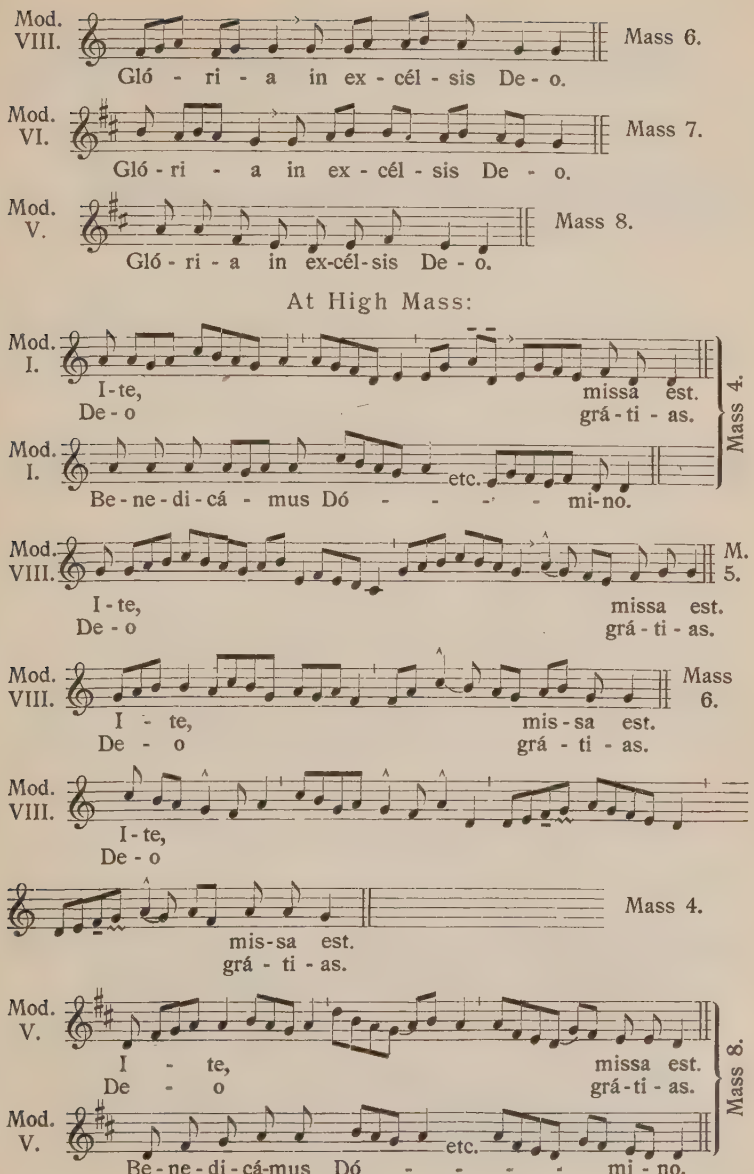


Or:

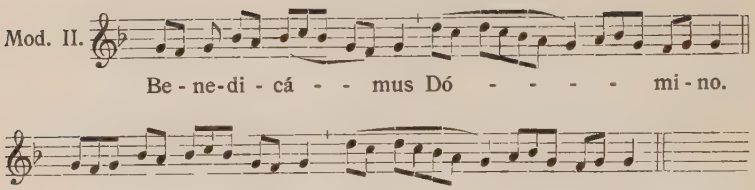


III. On Doubles. (In Festis Duplicibus.)

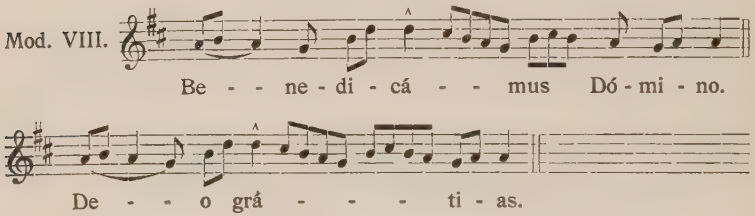



Mod. VIII.
Gló - ri - a in ex - cél - sis De - o.
Mass 6.
Mod. VI.
Gló - ri - a in ex - cél - sis De - o.
Mass 7.
Mod. V.
Gló - ri - a in ex-cél-sis De - o.
Mass 8.
At High Mass:
Mod. I.
I-te, missa est.
De-o grá-ti-as.
Mod. I.
etc.
Be-ne-di-cá - mus Dó - - - - mi-no.
Mass 4.
Mod. VIII.
I-te, missa est.
De-o grá-ti-as.
M. 5.
Mod. VIII.
I - te, mis-sa est.
De - o grá - ti - as.
Mass 6.
Mod. VIII.
I-te,
De-o
mis-sa est.
grá - ti - as.
Mass 4.
Mod. V.
I - te, missa est.
De - o grá-ti-as.
Mod. V.
etc.
Be-ne-di-cá-mus Dó - - - - mi - no.
Mass 8.

At 1st Vespers:

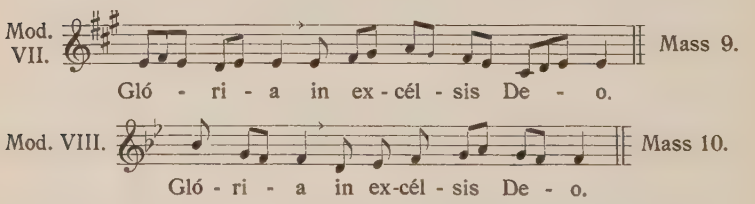


At 2nd Vespers:

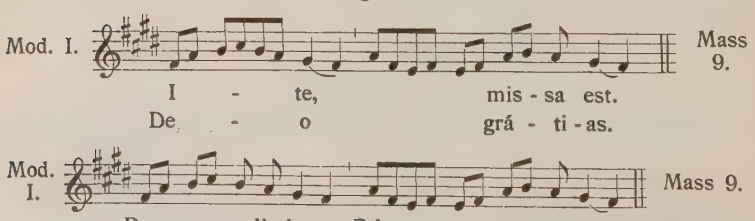


The *Benedicamus* in Terce before Pontifical High Mass can be sung to one of these melodies.

IV. On Feasts of Our Lady. (In Festis B. Mariæ V.)



At High Mass:

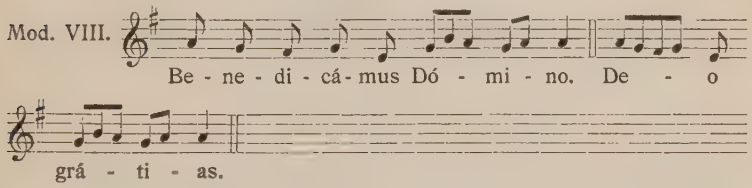


Deo grátias as above.

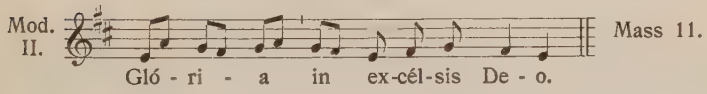
In Lauds and Vespers

on the greater feasts of Our Lady is sung a *Benedicamus* used for solemn Feasts; on lesser feasts, on the octave and days within the octave, the *Benedicamus* given above.

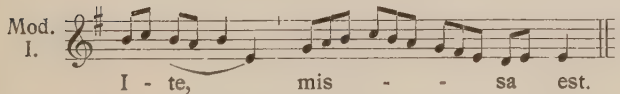
In the Office of Our Lady on Saturday:

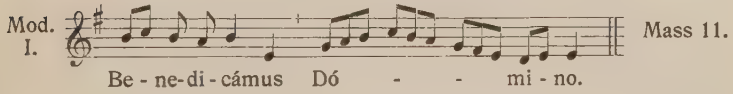


V. On ordinary Sundays. (In Dominicis infra annum.)



At High Mass:

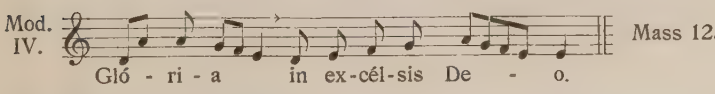


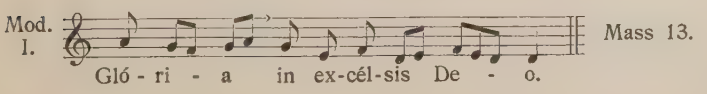


In Lauds and Vespers

on ordinary Sundays, also on Septuagesima, Sexagesima and Quinquagesima, if the Office be of the Sunday, the above *Benedicamus* is sung.

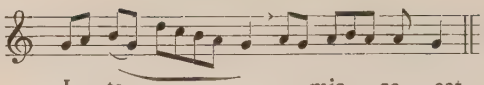
VI. On Semidoubles. (In Festis Semiduplicibus.)





At High Mass:

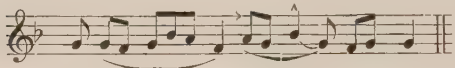
Mod. VIII.



Mass 12.

I - te, mis - sa est.
De - o grá - ti - as.

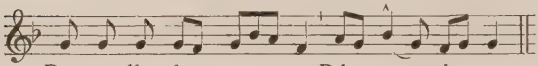
Mod. I.



Mass 13.

I - te, mis - sa est.
De - o grá - ti - as.

Mod. I.

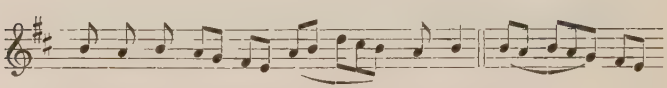


Mass 13.

Be - ne - di - cá - mus Dó - mi - no.

In both Vespers:[1]

Mod. II.



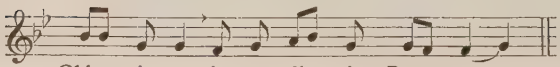
Be - ne - di - cá - mus Dó - mi - no. De - - - o

grá - - ti - as.

VII. Within octaves not of Our Lady.

(Infra Octavas quæ non sunt de B. Maria Virgine.)

Mod. III.

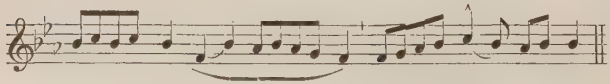


Mass 14.

Gló - ri - a in ex-cél - sis De - o.

At High Mass:

Mod. VIII.



Mass 14.

I - te, mis - - sa est.
De - o grá - - ti - as.

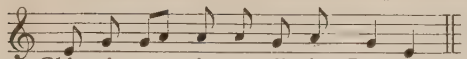
At Lauds and Vespers, s. No. VI.

---

[1] On Semidoubles, the Vigil of Epiphany, Sundays within the octaves of Christmas, Epiphany and Corpus Christi, and also on days within an octave (except octaves of Our Lady and the octaves of Easter, Ascension and Pentecost).

VIII. On Simples. (In Festis Simplicibus.)

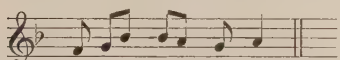
Mod. IV.



Mass 15.

At High Mass:

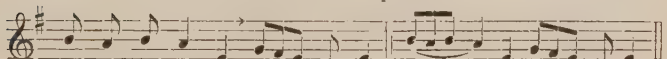
Mod. IV.



Mass 15.

At Lauds and Vespers:

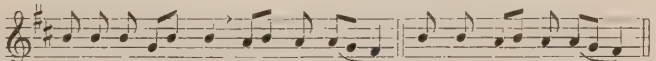
Mod. I.



IX. On Ferias throughout the year.[1] (In Feriis per annum.)

At Mass, Lauds and Vespers:

Mod. IV.



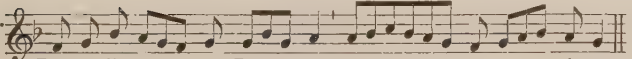
Mass 16 and 18.

X. On Sundays in Advent and Lent.

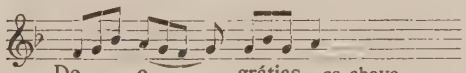
(In Dominicis Adventus et Quadragesimæ.)

At High Mass:

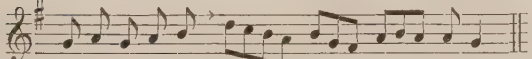
Mod. I.



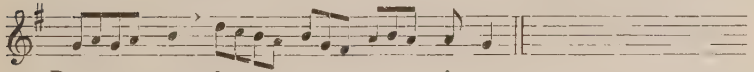
Mass 17.



Mod. VI.

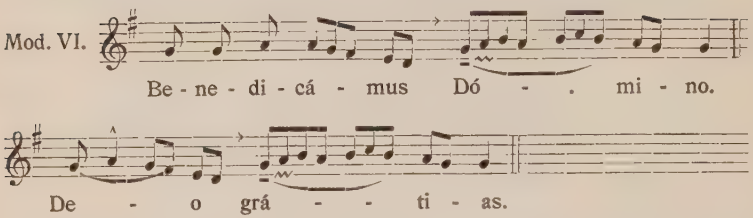


Mass 17.

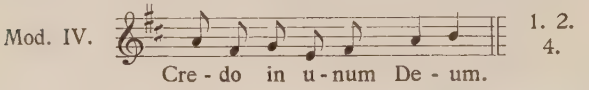


[1] Outside Paschal Time. This melody is sung also on ferias in Advent and Lent, Vigils (except that of Epiphany, cf. No. VI.), the Ember Days and in the Rogation Mass.

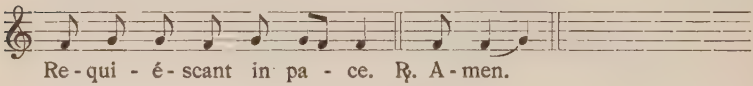
At Lauds and both Vespers
(if of the Sunday):



Credo.



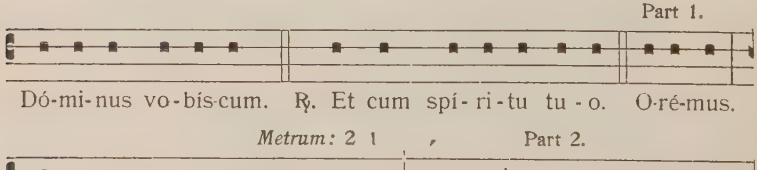
At a *Requiem* Mass and after the Absolutions:

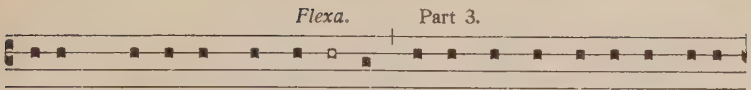


b) The Prayers.

I. Prescribed Forms.

1. **The solemn form** *(tonus festivus)* divides the prayer into three parts by means of a cadence *(Metrum)* beginning 2 syllables before the last accent, and an inflexion *(Flexa)*, generally in the second part on the last syllable:


Part 1.
Dó-mi-nus vo-bís-cum. ℟. Et cum spí-ri-tu tu-o. O-ré-mus.
Metrum: 2 1
Part 2.
Concéde quæ-su-mus omní-po-tens De - us: ut qui ho-di-ér-na
so - lemni - tá - te læ- tí - fi-cas:

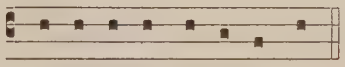


di-e . . . ascendís-se cré-di-mus; ip-si quo-que men-te in cœ-lé-
non ha-bé - mus:

sti-bus ha-bi-témus.

If the prayer is short, the *Flexa* is omitted; even when very long as in the *A cunctis* only one *Metrum* and one *Flexa* are sung.

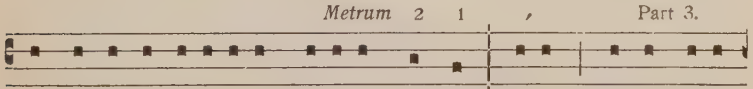
Metrum with monosyllables:



red-í-me-re digná-tus es:

The conclusion likewise has three parts, but the *Flexa* comes at the end of the first part *(tuum)* and the *Metrum* at the end of the second *(sancti Deus)*.

Per Dó-mi-num n. J. Chr. Fí-li-um tu - um, qui te-cum vi-vit



et regnat in u-ni-tá-te Spí-ri-tus Sancti | De-us: per ómni-a

sæc. sæcu-lórum. ℟. Amen.

The words *Jesum Christum Filium tuum,* which occur sometimes at the end of the prayer (e. g. on the feast and octave of St. Stephen) are part of the prayer itself, and thus to be sung on *do.* Only after *tuum* is the *Metrum* sung.

The *Flexa* is omitted in the short ending: *Qui tecum* or *Qui vivis.*

The solemn form is used on Doubles and Semidoubles at Mass, Matins, Lauds, at Vespers for the chief prayer, the Comme-

morations and the Suffrage, and also at Terce before Pontifical High Mass.

2. **The simple form** *(tonus ferialis) a)* is without any inflexion. The three parts are made distinct by simple pauses with a suitable, short *Ritardando.*

This is used whenever the prayer has the long ending, also in Office and Mass for the dead, even *ritu duplici,* and when the prayer is preceded by *Flectamus genua.*

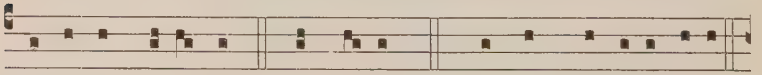
b) When the prayer has the short ending, then in the following cases it is chanted on a monotone and an inflexion of a minor third below is made at the conclusion: the prayers following the concluding Antiphons of the B. V. M., at Benediction, after the *Asperges* and Litanies, the prayer *Dirigere* at Prime, those in the Office of the dead and at Burials (if the short ending be used), at the Blessing of Ashes, Candles and Palms, and at the Washing of the feet on Maundy Thursday.

ha-bi-tán - tes in hoc ha-bi - tá-cu-lo.
Per Chri-stum Dó-mi-num no-strum. A-men.

II. Toni ad libitum.

Tonus solemnis.

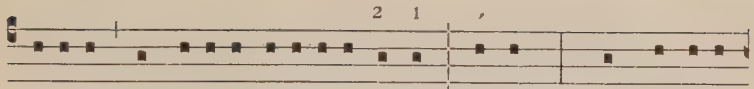
The prayers in the Mass (even a Requiem), Matins, Lauds and Vespers, which have the long ending, may be sung as follows:



Dó-mi-nus vo-bís-cum. [Pax vo-bis.] ℟. Et cum spí-ri-tu tu-o.

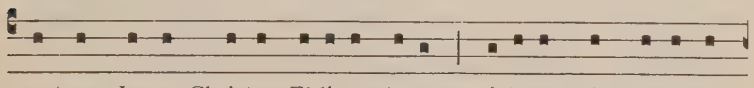
Orémus. Præsta Dó-mi - ne fi-dé - li-bus tu - is: ut
pó-pu - lis,
Fi-dé - li - um, De - us, ómni - um red-ém - ptor: a-

je-ju-ni-ó-rum veneránda so-lémni-a, et cóngru - a pi - e-tá-te sus-
ni-mábus . . — — pecca - tórum; ut in-dul-génti - am . . —

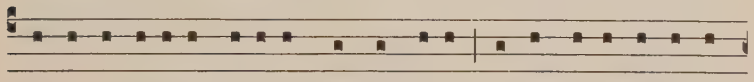


cí-pi-ant, et secú-ra devo-ti-ón-e per- cúrrant. Per Dó-minum
sér-vi-tus te-net. *Vel:* Qui vi-vis et
pi-is . . — conse- quántur.

NB. (Monosyllable): redímere di-gnátus es.



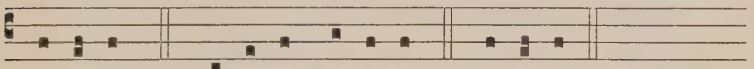
nostrum Jesum Christum Fí-li-um tu-um, qui tecum vi-vit et re-
re-gnas . . — — — — cum De-o Pa-



gnat in u-ni-tá-te Spí-ri-tus Sancti De-us, per ómni-a sæ-cu-la
tre

sæ-cu-ló-rum. ℟. Amen.

The reciting note is *la* (not *do* as above) as in the introduction to the *Pater noster* and in:



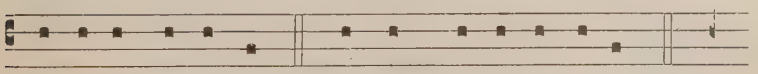
O-rémus. Fle-ctámus gé-nu-a. Le-vá-te.

The first syllable of each division of the sentence is chanted a tone lower. The *la* at the conclusion *Qui tecum* in the *Toni communes* would seem to be an error for *sol*.

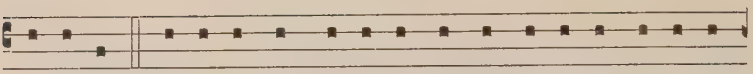
This was formerly in general use for the prayer and is still found in the Cantorinus curiæ Romanæ of 1513; some monastic orders have always used it.

Tonus simplex.

The prayers mentioned above under 2 b) as well as the prayers in the Little Hours and at all ceremonies (provided no *Flectamus genua* precedes) can be sung thus:



Dó-mi-nus vo-bís-cum. ℟. Et cum spí-ri-tu tu-o.

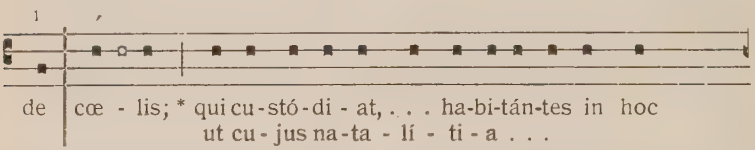


O-rémus. Exáu-di nos, Dó-mi-ne sancte, Pa-ter omni-po-tens De-us, qui

Long Conclusion: Per Dó-mi-num . . . . .

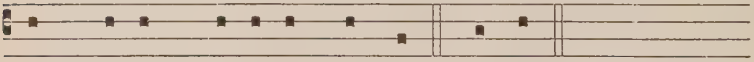
Flexa *Metrum:* 2

De-us: † et mítte-re digné-ris san-ctum Ange-lum tu-um
læ-tí-fi-cas: con-cé- de
Fílium tu-um: qui te-cum . . . . . Spí-ri-tus San-



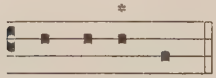
de cœ-lis; * qui cu-stó-di-at, . . . ha-bi-tán-tes in hoc
ut cu-jus na-ta-lí-ti-a . . .

ha-bi-tá-cu-lo. or:[1] ha-bi-tá-cu-lo.
gau-de-á-mus. gau-de-á-mus.
sæ-cu-ló-rum. sæ-cu-ló-rum.

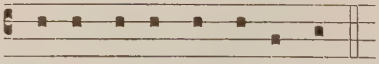


Per Chri-stum Dó-mi-num no-strum. ℟. A-men.
. . . . . sæ-cu-ló-rum.

With a monosyllable or Hebrew word:

Flexa:  di-gná-tus es:

Metrum: ad pro-te-gén-dum nos:



red-í-me-re di-gná-tus es.

In longer prayers the *Flexa* and *Metrum* may be used several times. If, however, the text is divided into several parts

[1] Before *Amen* the *Punctum* is always sung with an inflexion of a third.

the *Punctum* is used at the end of each, as at the end of the prayer.

The *Oratio super populum* may also be sung in the same way, or *in tono feriali* without any inflexion. It is preceded by:

Hu-mi-li-á-te cá-pi-ta ve-stra De-o.

See p. 343 for the tone used in the prayer on Good Friday.

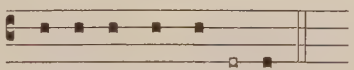
The signs † for *Flexa* and * for *Metrum* in the Antiphonale apply only to the *Toni ad libitum* (thus in the *Tonus solemnis* a pause only is to be made, but the *Flexa* is to be sung when no † occurs in the prayer).

c) The Lessons.

NB. According to a decision of the Sacred Congregation of Rites, July 8th 1912 a monosyllabic or Hebrew word can be sung with the usual cadences, like any other word, in Lessons, Versicles and Psalmody. But any of the following cadences may be used if preferred.

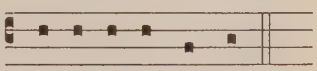
The liturgical lessons have a *Punctum* at the end of a sentence, and a *Flexa* at a colon or dash, but a special inflexion instead of the *Punctum* in interrogations.

Punctum:



De libro To-bí - æ.
De li-bro Gé-ne-sis.
De li-bro Es - dræ.

Punctum: With monosyllabic or Hebrew word (noted with NB. in examples following).

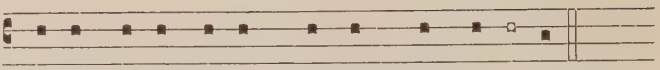


Se-cú-ti su-mus te.
Tri-bus Is-ra - el.
De li-bro Ju-dith.

Punctum: When a dactyl occurs before the last monosyllable (noted with NB. 1 in examples).

té-ti-git me.

Flexa:

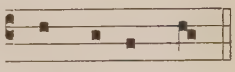


vi-dit De-us lu-cem, quod es-set bo-na:
o-pus su-um quod fé-ce-rat:

But NB.

vo-cá-be-ris A-bra-ham:
lon-ge fa-cta est:

NB. 1



cón-sci-us sum:
hó-mi-nis est:

The word Jesus always counts as a Hebrew word, even when declined (Jesu, Jesum).

No inflexion when the colon introduces direct speech, but a short pause is to be made.

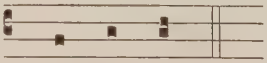
Hæc di-cit Dó-mi-nus: Qui-é-scat vox . . .

Similarly: *Et dixit:, Séquitur:, Item álio modo:, Est autem hæc parábola:, Sicut scriptum est:, Audite domus David:.*

Interrogations: Some few syllables before the last verbal accent (best perhaps after the last comma) the voice falls a semitone, and at the antepenultimate syllable a further full tone, rising again at the penultimate by a whole tone and returning on the last syllable to the reciting note by a *podatus.*

Me-us es tu, e-go hó-di-e gé-nu-i te?
Lin-guam no-stram, in qua na-ti su-mus?
Sed di-co: num-quid non au-di-é-runt?

Shorter Questions:



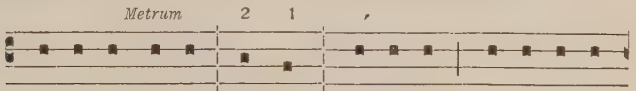
Quám-ob-rem?
Sed quid?
Quæ?

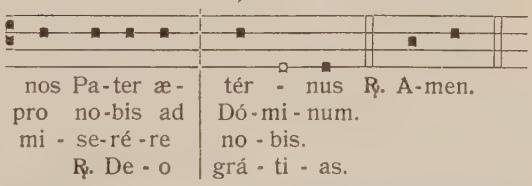
Exercise: *Numquid omnes Apóstoli? Numquid omnes interpretantur? Quid quæritis? — Qui dixérunt ei: Rabbi, quod dicitur interpretátum Magister, ubi hábitas? — Et dixit ei Nathánael: A Názareth potest áliquid boni esse?*

An interrogation at the end of a Lesson not ending with *Tu autem Domine* is treated as a *Punctum:*

Before the Lesson:

The Blessing and *Tu autem Domine* use the *Metrum:*





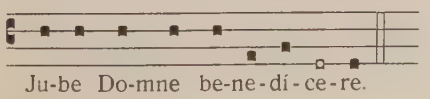
In Matins after the Psalms of the Nocturns sing *Pater noster.* ℣. *Et ne nos indúcas in tentatiónem.* ℟. *Sed líbera nos a malo.* Then the *Absolutio.*

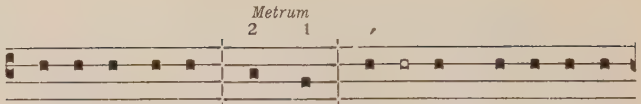
The *Absolutio* has *Flexa* with fall of a minor third if † occurs, *Metrum* (as above), and *Punctum* with inflexion of a third. Blessings have only *Metrum* and *Punctum* at the end with fall of a fifth.

For the ending of the Lessons in Offices for the dead and Tenebræ in Holy Week see p. 337 sq.

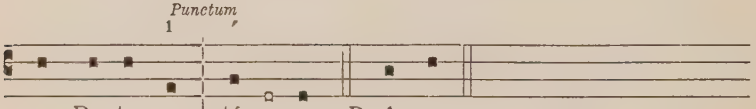
More solemn form ad libitum.

On greater feasts at Matins. With *Flexa, Metrum* and *Punctum.*

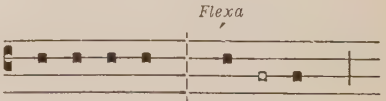




Blessing:	Be-ne-di-cti-ó-	ne per-	pé-tu-a * be-ne-dí-cat
	cu-jus	fe-stum	có-li-mus: *
Title:			Sermo sancti De Actibus
NB.	Chri-	stum Je-	sum: *
	e-le-	vá-tum	est: *
Ending:	Tu	au-tem	Dó-mi-ne: *



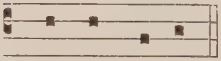
nos Pa-ter æ-	tér-nus.	℟. A-men.
no-bis ad	Dó-mi-num.	
Augustíni E-	pí-sco-pi.	
Apo-sto-	ló-rum.	
mi-se-ré-re	no-bis.	
℟. De-o	grá-ti-as.	



Question as above. At the comma preceding the *Metrum* the *Flexa* is usually sung:

	úberem . . .	grá-ti-am, †
	pro-	phé-tat, †
NB.	Je-rú-	sa-lem, †
	ve-ní-te	ad me, †

NB.

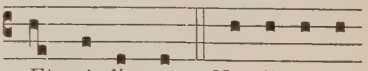


Chri-stus Je-sus.

NB. 1

Dó-mi-nus est.

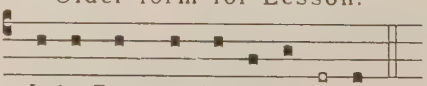
Notice also:



Et ré-li-qua. Homilía . . .

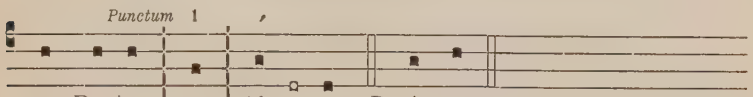
Older form for Lesson:

Introduction:



Ju-be Do-mne be-ne-dí-ce-re.

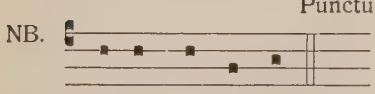
Blessing:	Be-ne-di-cti-ó-	ne per-	pé-tu-a * be-ne-dí-cat
	cu-jus	fe-stum	có-li-mus: *
Title:			Sermo sancti
NB.	Je-	rú-sa-	lem: *
	hó-di-e	na-tus	est: *
Ending:	Tu	au-tem	Dó-mi-ne: *



nos Pa-ter	æ-	tér-nus. ℟. A-men.
no-bis	ad	Dó-mi-num.
Augustíni	E-	písco-pi.
mi-se-ré-	re	no-bis.
℟. De-	o	grá-ti-as.

Flexa similar to that above.

Punctum at:



qui in vo-bis est.
fí-li-æ Si-on.

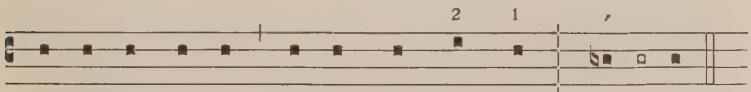
Dó-mi-nus est.

If the text be short the *Flexa* is omitted.

If no *Tu autem* follows the last full stop the closing cadence of the Prophecies is used.

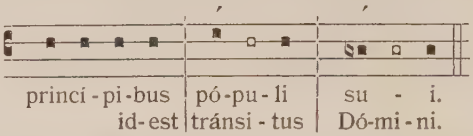
d) The Prophecies.

The Prophecies are chanted like the Lessons, but the last sentence has a special final cadence beginning two syllables before the last verbal accent:



réd-di-dit no-bis	Dó-mi-nus De-us	nó-ster.
di-cit	Dó-mi-nus o-	mní-po-tens.
o-dó-rem	su-a-vi-	tá-tis.
	a por-ta	ín-fe-ri.

But if a dactyl occurs before the last accent the cadence begins on the second last accent.



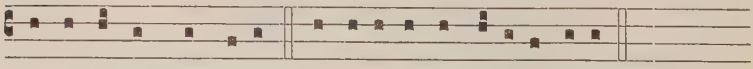
Versicles and Lessons in Offices for the dead and Tenebræ of Good Friday (except the Lamentations) have the same final cadence.

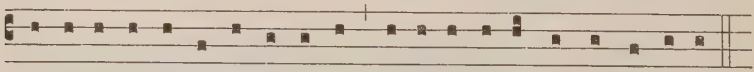
The 4 Prophecies on Holy Saturday, the 2 on the Vigil of Pentecost and the 5 on Ember Days have their conclusion *recto tono,* without any inflexion, since the chant which follows forms one whole with the Prophecy.

e) The Epistle.

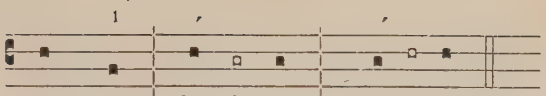
The Epistle is chanted solemnly and slowly on a monotone. Only the modulation for interrogations (p. 334) is used.

If preferred, however, the following form, once in general use (see *Cantorinus curiæ Romanæ* 1513) may be followed. Title:



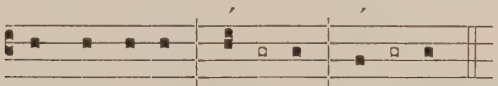


At a semicolon or colon, and also, if the sense permits, at several commas a *Metrum* can be sung with two accented notes and one preparatory note (cf. Psalmody p. 72 sq.):



per quem | fé - cit et | sæ-cu-la:
no - stri | Je - su | Chri - sti:
ne - ces- | sá - ri- | à est:
ó - mni- | bùs ho- | mí - ni-bus:

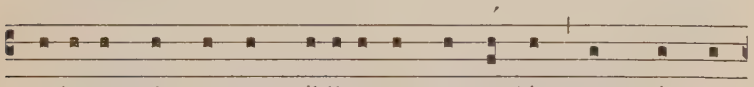
The *Punctum* has 2 accented notes:



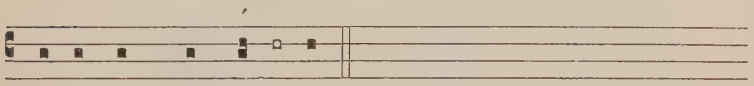
Dó - mi-nus | De - us | no - ster.
ho-no- | ri - fi- | cá - ta.
an - ni tu - i | non de- | fí - ci - ent.
in-ter- | fí - ci - et | ímpi - um.
Dó-mi-nus | pro-pe est.

Interrogation with usual inflexion.

Conclusion thus:



e-le - e - mó - sy - nas il-lí - us e - nar-rá - bit o - mnis ec-
et cum hoc di - xís - set, ob - dor-mí-

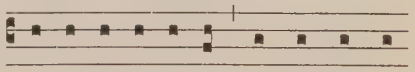


clé - si - a san-ctó - rum.
vit in Dó-mi-no.

The former of these two accents should come before the last division of the sentence, or before the last words which taken together give sense.

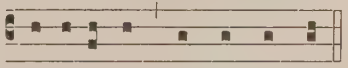
A monosyllabic or Hebrew word

a) at the last accent but one:



ut abundétis in spe, et virtúte . . .
re-vérsi sunt in regiónem . .
in Christo Je-su Dómino

b) at the last accent:



conso-lá-ri, quia non sunt.
inter sanctos sors illórum est.
ipsi gló-ria in sæcula. A-men.

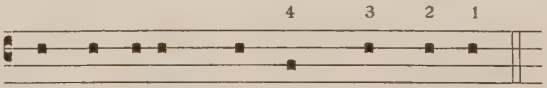
The Little Chapter in the Office has *Flexa* and *Metrum* as on p. 336, and always without any exception the following cadence at the end:

re-con - ci - li - á - ti - o.
De - us no - ster.
also: sæ-cu - ló - rum. A - men.
in Chri-sto Je - su.
℟. De - o grá - ti - as.

An interrogation occurring in the Little Chapter is treated as in the Lessons.

f) The Gospel.

The Gospel has *Dominus vobiscum* etc., as at the collect, on a monotone, at the interrogation a modulation as in the Epistle, and at the full stop a cadence which always begins on the fourth last syllable:



Se-quén-ti-a . . se - cún - dum Lu - cam.
se-cún-dum Mat-thæ - um.
Gló - ri-a ti - bi Dó - mi - ne.
vé - ni - o ad vos.
qui-a pec - cá - trix est.

At the end there is a cadence of two accented notes or neums (see Psalmody p. 72).

vo-cá-bi-tur in re - gno cœ- | ló - rum.
te-sti - mó - ni - um | e - jus.
fí-li - us hó - mi - nis | vé-ni - et.
me - a non trans- | í - bunt.
vi - am tu - am | an-te te.

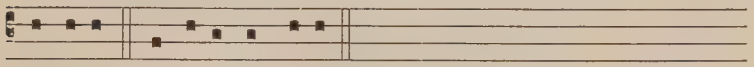
If preferred use may be made of the following form, in which the *Metrum*, question and ending are sung as in the Epistle, with an inflexion of a third at the ordinary full stop:

Dó - mi-nus vo-bíscum. ℟. Et cum spí-ri-tu tu-o. Se-quén-ti-a

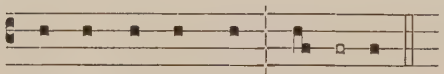
Metrum

san-cti Ev-an-gé-li-i se-cúndum Mat-thæ-um. ℣. Gló-ri-a ti-bi

Metrum



Dó-mine. In il-lo témpore.

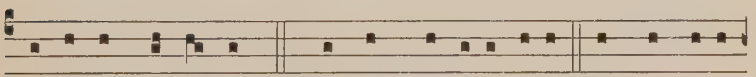


vos e-stis sal ter-ræ.
ab ho-mí-ni-bus.
NB. ún-ge-rent Je-sum.
tri-bus I-sra-el.
nó-mi-ne Em-ma-us.

Conclusion as for the Epistle:

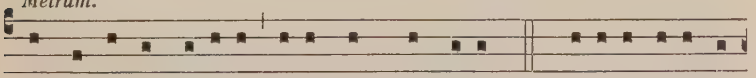
hic magnus vo-cá-bi-tur in re-gno cœ-ló-rum.
u-num o-ví-le, sic fá-ci-o.

The following is a still older form:



Dó-mi-nus vo-bís-cum. ℣. Et cum spí-ri-tu tu-o. Se-quén-ti-a

Metrum.



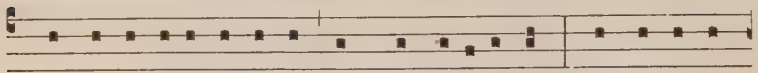
sancti Ev-an-gé-li-i secún-dum Matthæ-um. ℣. Gló-ri-a ti-bi Dó-

Metrum.

mi-ne. In il-lo tém-po-re: Di-xit Je-sus di-scí-pu-lis su-

is: Vos e-stis sal ter-ræ.

Even if the intervals be different, the rules given above for *Metrum,* question and ending can still be applied:

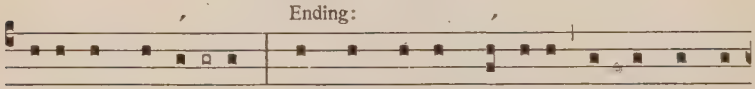


Quod si sal eva-nú-e-rit, in quo sa-li-é-tur? Ad ní-hi-lum
sub a-las et no-lu-í-sti? Ec-ce re-lin-

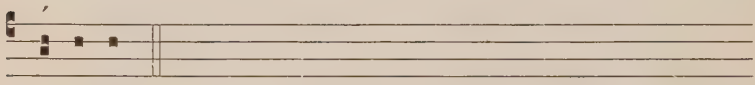
Metrum.

va-let ul-tra, ni-si ut mit- | tá - tur | fo - ras, et con-cul-
qué-tur . . . re-ver- | tá-tur a | nú-pti-is,

Ending:



cé-tur ab ho-mí-nibus . . hic ma-gnus vo-cá-bi-tur in re-gno cœ-
a-pé-ri - ant e - i. i-pse me - us fra - ter et so-ror et
NB! né-sci - o vos.
Is-ra - el.



ló - rum.
ma-ter est.

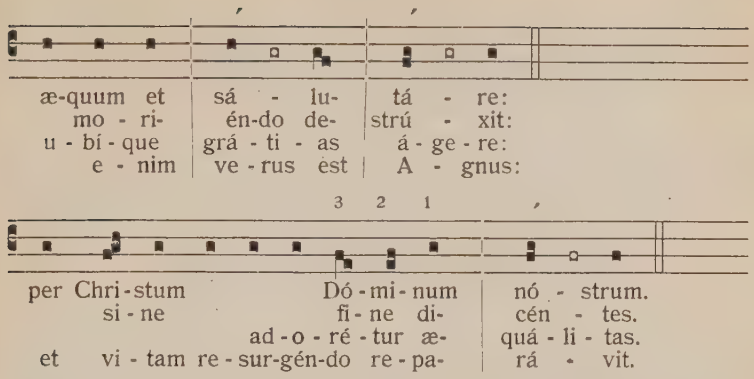
g) Preface and Pater noster.

Both are constructed like the psalms (the *Pater noster* is rather more free) and are introduced by an antiphonal chant between priest and choir; they have a solemn form (for doubles and semi-doubles) and a simple one (used on other days); the preface has also a *tonus solemnior* used *ad libitum.*

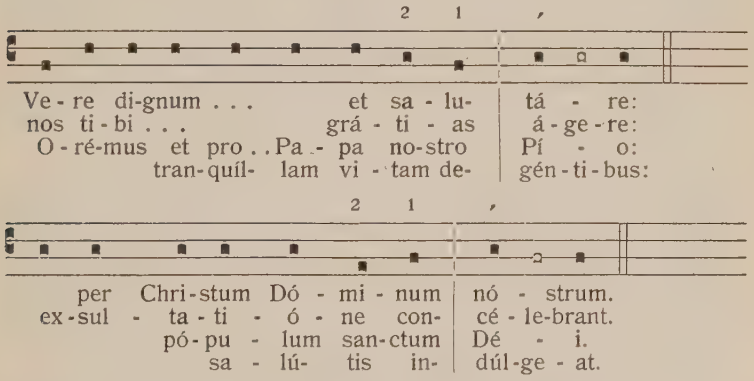
The solemn tone for the preface has a short intonation:

Ve-re di-gnum

(also the simple tone) a middle cadence with two accented notes or neums and a final cadence with one accented note and three preparatory notes:

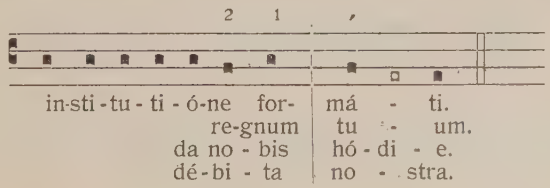

æ-quum et sá - lu- tá - re:
mo - ri- én-do de- strú - xit:
u - bí - que grá - ti - as á - ge - re:
e - nim ve - rus est A - gnus:
3 2 1
per Chri-stum Dó - mi - num nó - strum.
si - ne fi - ne di- cén - tes.
ad - o - ré - tur æ- quá - li - tas.
et vi - tam re - sur-gén-do re - pa- rá - vit.

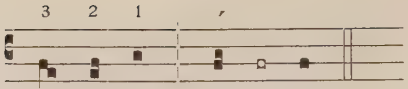
In the simple tone as well as in the solemn prayers on Good Friday both middle and final cadence begin two syllables before the last accent:


2 1
Ve - re di-gnum . . . et sa - lu- tá - re:
nos ti - bi . . . grá - ti - as á - ge - re:
O - ré-mus et pro . . Pa - pa no-stro Pí - o:
tran-quíl- lam vi - tam de- gén - ti - bus:
2 1
per Chri-stum Dó - mi - num nó - strum.
ex-sul - ta - ti - ó - ne con- cé - le-brant.
pó - pu - lum san-ctum Dé - i.
sa - lú- tis in- dúl-ge - at.

The *Tonus solemnior* has more elaborate melodies also constructed according to the rules of psalmody.

In the solemn tone for *Pater noster* the middle cadence begins two syllables, the final cadence three syllables before the last accent:

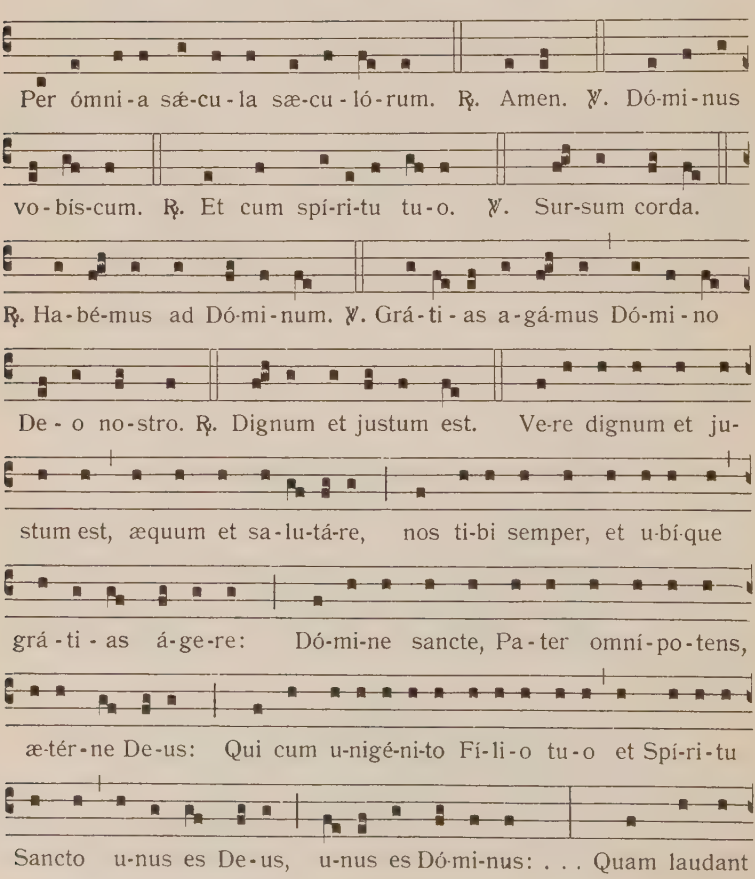


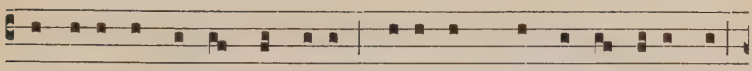


Cf. the final cadence of the solemn preface.

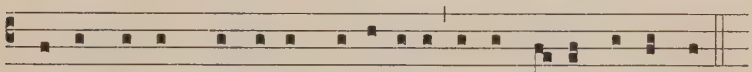
The simple tone approximates to that for the simple preface.

Præfatio solemnis de SS. Trinitate.


Per ómni-a sæ-cu-la sæ-cu-ló-rum. ℟. Amen. ℣. Dó-mi-nus
vo-bis-cum. ℟. Et cum spí-ri-tu tu-o. ℣. Sur-sum corda.
℟. Ha-bé-mus ad Dó-mi-num. ℣. Grá-ti-as a-gá-mus Dó-mi-no
De-o no-stro. ℟. Dignum et justum est. Ve-re dignum et ju-
stum est, æquum et sa-lu-tá-re, nos ti-bi semper, et u-bí-que
grá-ti-as á-ge-re: Dó-mi-ne sancte, Pa-ter omní-po-tens,
æ-tér-ne De-us: Qui cum u-nigé-ni-to Fí-li-o tu-o et Spí-ri-tu
Sancto u-nus es De-us, u-nus es Dó-mi-nus: . . . Quam laudant

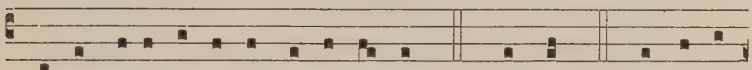


Ange-li, atque Archán-ge-li, Ché-ru-bim quo-que ac Sé-ra-phim:

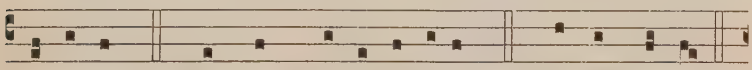


qui non cessant cla-má-re quo-tí-di-e, u-na vo-ce di-cén-tes.

Præfatio communis in cantu feriali.

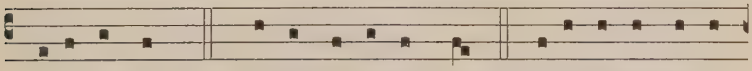


Per ómni-a sæ-cu-la sæ-cu-ló-rum. ℟. A-men. ℣. Dó-mi-nus

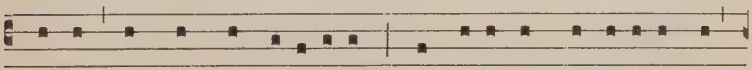


vo-bíscum. ℟. Et cum spí-ri-tu tu-o. ℣. Sursum cor-da.

℟. Ha-bé-mus ad Dó-mi-num. ℣. Grá-ti-as a-gá-mus Dó-mi-no



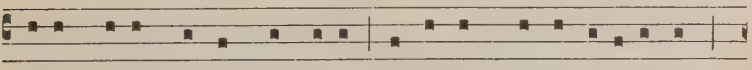
De-o nostro. ℟. Dignum et justum est. Ve-re dignum et ju-



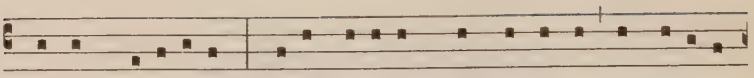
stum est, æ-quum et sa-lu-tá-re, nos ti-bi semper, et ubí-que

grá-ti-as á-gere, Dó-mine san-cte, Pa-ter omní-po-tens, æ-térne

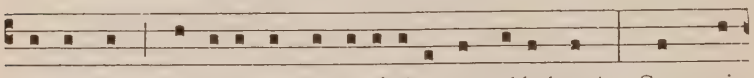
De-us: per Chri-stum Dó-mi-num no-strum. Per quem ma-je-



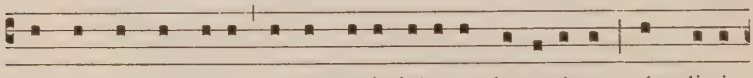
stá-tem tu-am laudant Ange-li, ad-ó-rant Do-mi-na-ti-ó-nes,



tre-munt Po-testá-tes. Cœ-li, cœ-lorúmque Vir-tú-tes, ac be-á-ta



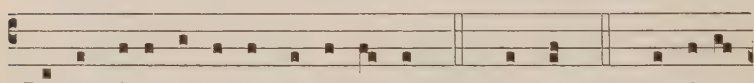
Sé-ra-phim, só-ci-a ex-sul-ta-ti-óne con-cé-le-brant. Cum qui-



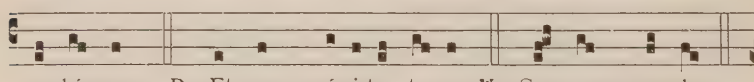
bus, et nostras voces, ut admítti júbe-as, deprecámur, súp-pli-ci

con-fes-si-óne di-cén-tes.

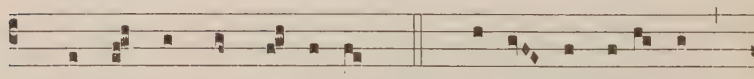
Præfatio de Nativitate in tono solemniori.



Per ómni-a sæ-cu-la sæ-cu-ló-rum. ℟. A-men. ℣. Dó-mi-nus

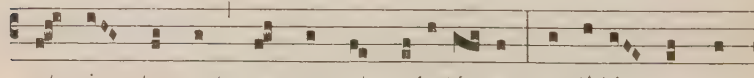


vo-bis-cum. ℟. Et cum spí-ri-tu tu-o. ℣. Sur-sum cor-da.



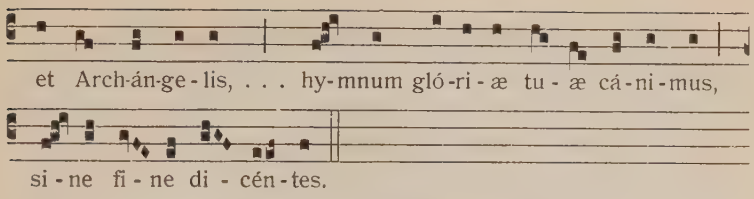
℟. Ha-bé-mus ad Dó-mi-num. ℣. Grá-ti-as a-gá-mus

Dómi-no De-o no-stro. ℟. Dignum et justum est. Ve-re di-gnum

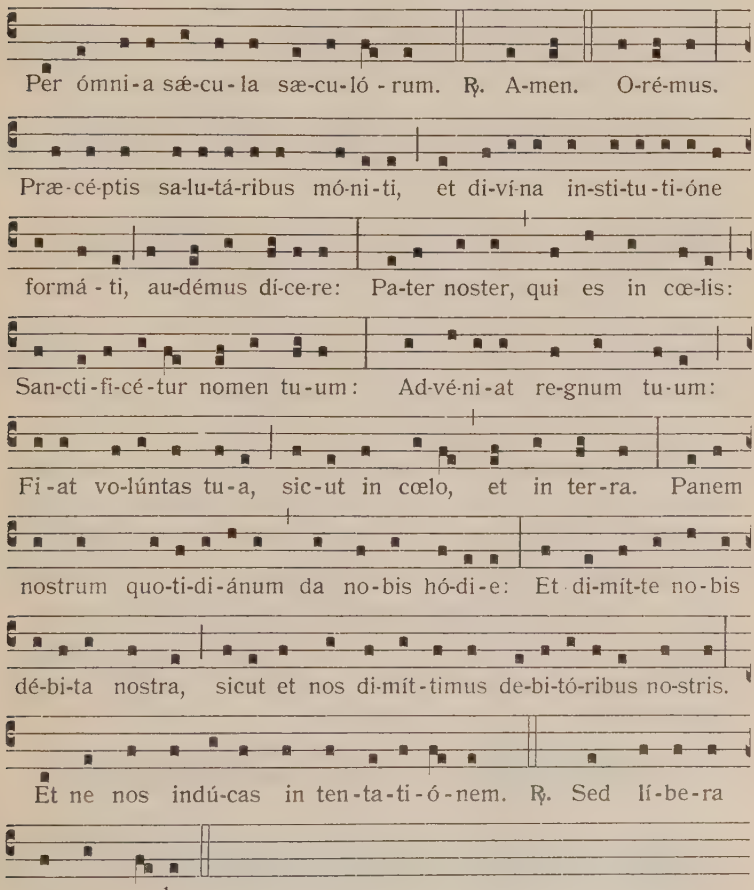


et ju-stum est, æ-quum et sa-lu-tá-re, nos ti-bi sem-per,

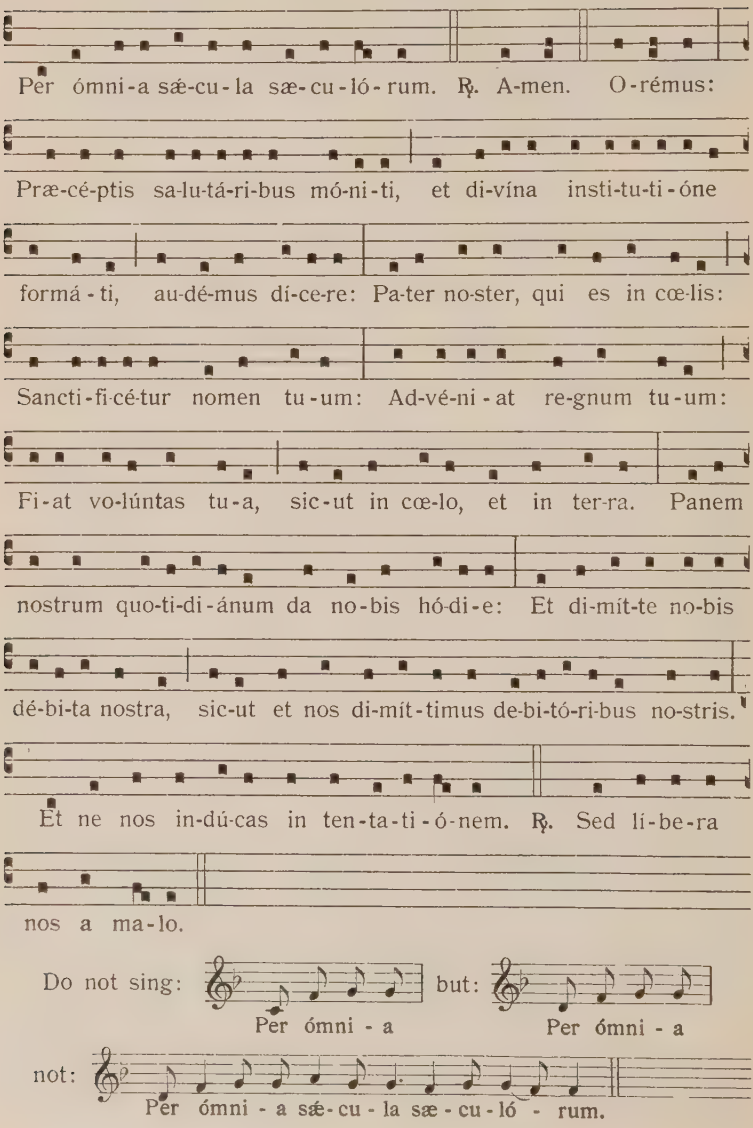
et u-bí-que grá-ti-as á-ge-re: . . . Et id-e-o cum An-ge-lis

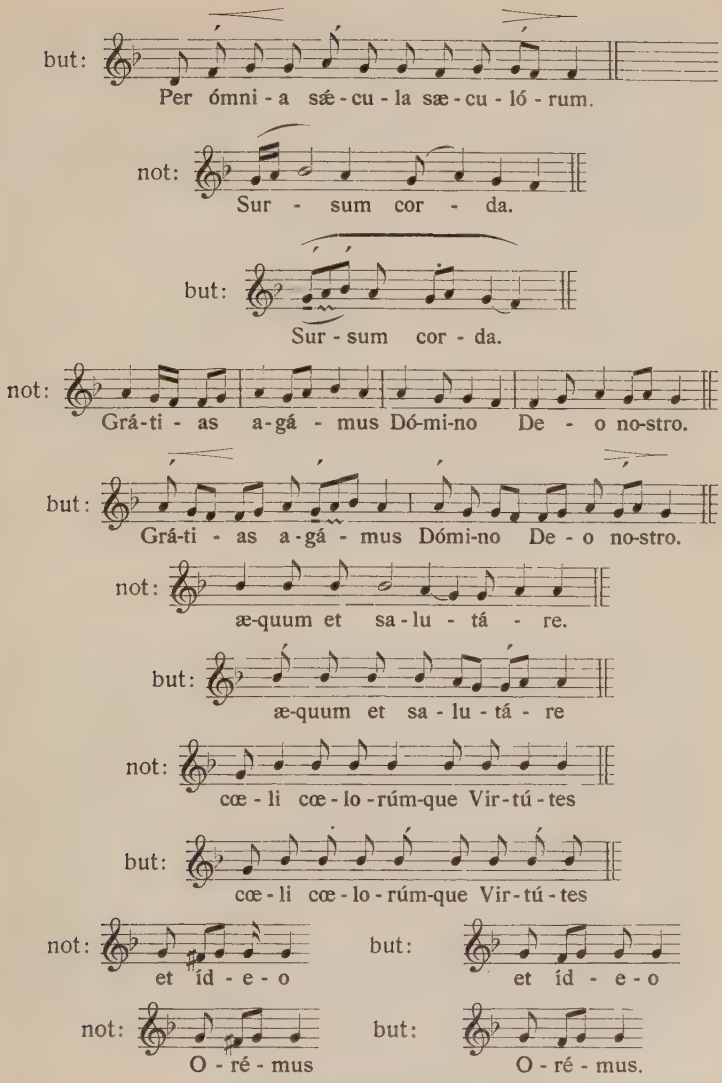


Pater noster in tono solemni.


Per ómni-a sæ-cu-la sæ-cu-ló-rum. ℟. A-men. O-ré-mus.
Præ-cé-ptis sa-lu-tá-ribus mó-ni-ti, et di-ví-na in-sti-tu-ti-óne
formá-ti, au-démus dí-ce-re: Pa-ter noster, qui es in cœ-lis:
San-cti-fi-cé-tur nomen tu-um: Ad-vé-ni-at re-gnum tu-um:
Fi-at vo-lúntas tu-a, sic-ut in cœlo, et in ter-ra. Panem
nostrum quo-ti-di-ánum da no-bis hó-di-e: Et di-mít-te no-bis
dé-bi-ta nostra, sicut et nos di-mít-timus de-bi-tó-ribus no-stris.
Et ne nos indú-cas in ten-ta-ti-ó-nem. ℟. Sed lí-be-ra
nos a ma-lo.

Pater noster in tono feriali.


Per ómni-a sæ-cu-la sæ-cu-ló-rum. ℟. A-men. O-rémus:
Præ-cé-ptis sa-lu-tá-ri-bus mó-ni-ti, et di-vína insti-tu-ti-óne
formá-ti, au-dé-mus dí-ce-re: Pa-ter no-ster, qui es in cœ-lis:
Sancti-fi-cé-tur nomen tu-um: Ad-vé-ni-at re-gnum tu-um:
Fi-at vo-lúntas tu-a, sic-ut in cœ-lo, et in ter-ra. Panem
nostrum quo-ti-di-ánum da no-bis hó-di-e: Et di-mít-te no-bis
dé-bi-ta nostra, sic-ut et nos di-mít-timus de-bi-tó-ri-bus no-stris.
Et ne nos in-dú-cas in ten-ta-ti-ó-nem. ℟. Sed lí-be-ra
nos a ma-lo.
Do not sing:
Per ómni - a
but:
Per ómni - a
not:
Per ómni - a sæ-cu - la sæ - cu-ló - rum.

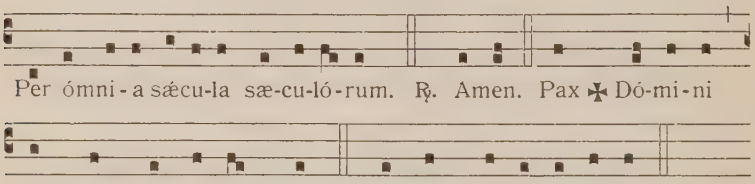

but:
Per ómni - a sæ - cu - la sæ - cu - ló - rum.
not:
Sur - sum cor - da.
but:
Sur - sum cor - da.
not:
Grá-ti - as a-gá - mus Dó-mi-no De - o no-stro.
but:
Grá-ti - as a-gá - mus Dómi-no De - o no-stro.
not:
æ-quum et sa-lu - tá - re.
but:
æ-quum et sa - lu - tá - re
not:
cœ - li cœ - lo - rúm-que Vir-tú - tes
but:
cœ - li cœ - lo - rúm-que Vir-tú - tes
not:
et íd - e - o
but:
et íd - e - o
not:
O - ré - mus
but:
O - ré - mus.

The Preface and Pater noster should be sung in a sustained tone of voice, therefore not too quickly, particularly as regards the simple forms. The declamation of the text should be as beautiful

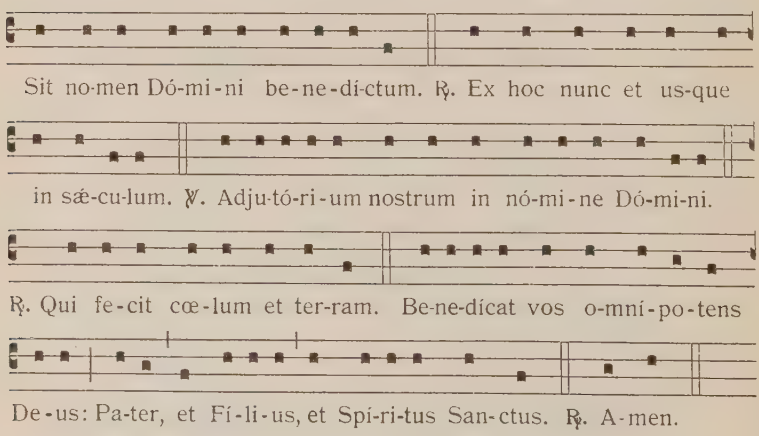
as possible and all unnecessary pauses avoided. Sublimity and dignity, a spirit of joy and inward devotion should adorn the priest's chants as he approaches the moment when the sacrificial action will transport him into the mystical *Sancta Sanctorum,* the Holy of Holies of the New Covenant.

"If the priest, in the name of the Christian people, and in union with the intercession of Our Lord in the Holy Eucharist, raises his voice that it may be heard before the throne of God, then it is surely worth his while to learn to sing these heavenly prayers as well as he can." (Kienle, Ch. Sch. p. 92.)

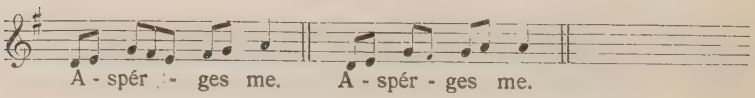
Before the Agnus Dei.

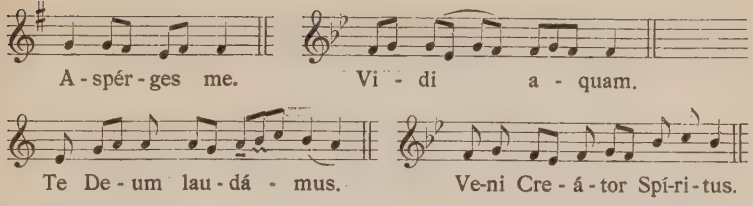


Episcopal Blessing.

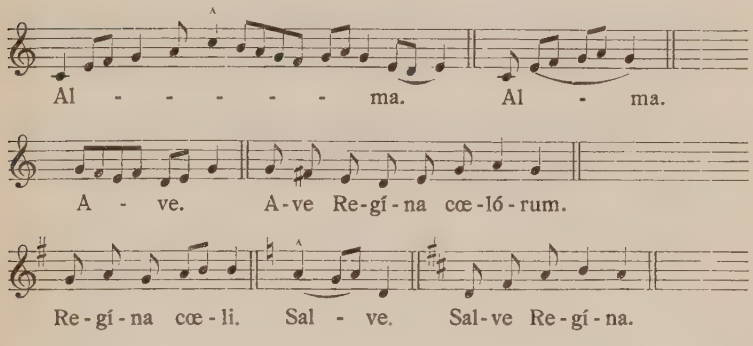

Sit no-men Dó-mi-ni be-ne-dí-ctum. ℟. Ex hoc nunc et us-que
in sæ-cu-lum. ℣. Adju-tó-ri-um nostrum in nó-mi-ne Dó-mi-ni.
℟. Qui fe-cit cœ-lum et ter-ram. Be-ne-dícat vos o-mní-po-tens
De-us: Pa-ter, et Fí-li-us, et Spí-ri-tus San-ctus. ℟. A-men.

Other Intonations:

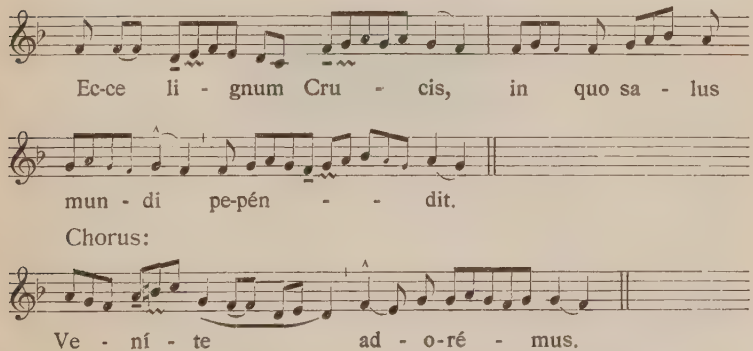




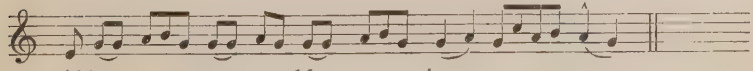
Concluding Antiphons of Our Lady.

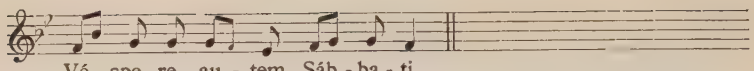


For Good Friday.

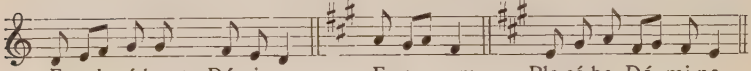


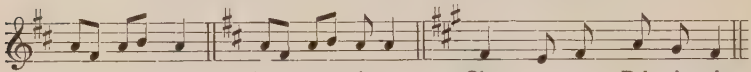
For Holy Saturday.

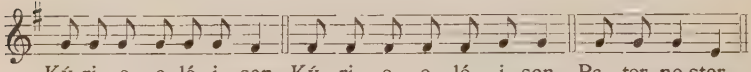




In the Office for the Dead and at Burials.





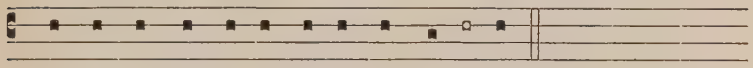


APPENDIX II.

Matins and Little Hours.

Matins.

After *Pater, Ave* and *Credo* in silence the priest sings:



Dó - mi - ne, lá - bi - a me - a a - pé - ri - es.
℟. Et os meum annuntiábit laudem tu - am.

Then follows *Deus in adjutórium* (see p. 106 sq.) and the Invitatorium. On the three last days of Holy Week, in the ordinary *Officium Defunctorum* with one nocturn and on the Epiphany the first antiphon is begun straightway.

The Invitatorium, which is sung on feastdays with elaborate psalmody, is followed in Paschal time by an *Alleluja;* in ferial offices during Passion time the Gloria at the end is omitted; it is replaced by *Réquiem ætérnam* in Offices for the dead which have 3 nocturns. When part of Ps. 94 forms the Invitatorium it is omitted in the psalm itself.

The Hymn follows the Invitatorium, but is wanting on the last three days in Holy Week, in Easter Week, on the Epiphany and in the Office for the dead. Then come

The Nocturns: Simple feasts, Ferias, Vigils, also Easter and Pentecost with their octaves have but one Nocturn. All Sundays, with Double feasts, and Semidoubles have three nocturns. They consist of:

a) The Antiphons: each psalm has an antiphon the whole of which is recited, on Double feasts and upwards, both before and after the psalm, but on lesser feasts only intoned before, then fully recited after the psalm. In Paschal time (except on Ascension and Pentecost) each nocturn has but one antiphon with *Allelúja.*

b) The Psalms: in an office of three nocturns, each nocturn has three psalms: an office of one nocturn has twelve.

c) The Versicle, sung to the solemn tone (see p. 114).

After this comes Pater noster. ℣. Et ne nos indúcas in tentatiónem. ℟. Sed líbera . . . . malo.

d) The Absolution with Flexa (if † occurs), *Metrum* and at the end a *Punctum* with inflexion of a third.

e) The Blessing: for melody see p. 335.

f) The Lessons (for the tone see p. 333 sqq.); on solemn feasts and the privileged Sundays the Hebdomadarius sings the ninth lesson.

g) The Responsories. *Gloria* is added to the last responsory of the nocturn. If the *Te Deum* is to be said the third, or as the case may be the ninth responsory is omitted and the *Gloria* added to the second or eighth.

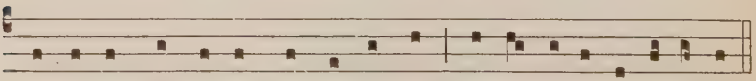
Matins close with the *Te Deum* (Intonation on p. 351); this is said on all Sundays from Easter to Advent, and from Christmas to Septuagesima, also on all Doubles, Semi-doubles and Simples (except Holy Innocents, unless this occurs on a Sunday or is kept as a 1st class double), and from Easter to Pentecost also in ferial offices (except Monday in Rogation Week). —

The arrangement of Lauds is the same as for Vespers (see p. 60 sqq.)

Little Hours.

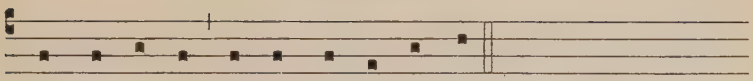
A. Prime, Terce, Sext, None.

After *Pater* and *Ave* (with *Credo* at Prime) in silence comes *Deus in adjutórium* (p. 107 No. 107) with the Hymn, the melody of which must be selected according to the rules given on p. 113, No. 115 b and c. The Antiphon is only intoned by the Hebdomadarius and then come three psalms (on Trinity Sunday and some Sundays on which there is no commemoration of a Double or no Octave the *Quicúmque* is added), afterwards the whole antiphon is recited, and the Little Chapter read (p. 340). The *Responsorium breve* has a tone varying according to the feast, here we give the one for Terce on the Sundays in Paschal time.



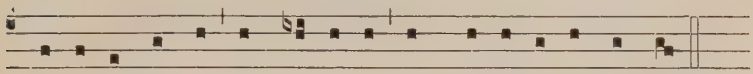
Sur-ré-xit Dó-mi-nus de se-púlcro, * Al-le-lú-ia, al-le-lú-ia.

Surréxit — allelúja, allelúja is repeated; then



Qui pro no-bis pe-pén-dit in li-gno.

Repetition of *Allelúia, allelúia* followed by:



Gló-ri-a Pa-tri, et Fí-li-o, et Spi-rí-tu-i Sancto.

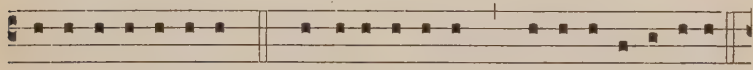
then *Surréxit — allelúja, allelúja* is again repeated.

There is a special melody for Advent and Sundays *per annum*.

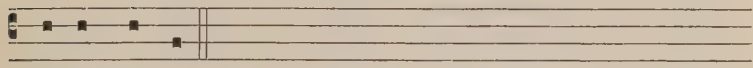
For the Versicle see p. 115.

If the rubrics require it the *Preces* follow.

The *Preces* in the Little Hours (at Prime before the prayer and after *Pretiósa)* are chanted to the simple tone for the versicle. Before them is sung:



Ký-ri-e e-lé-i-son. Chri-ste e-lé-i-son. Ký-ri-e e-lé-i-son.

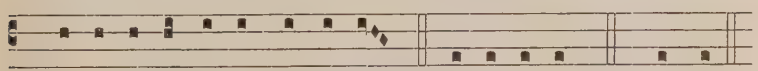


Pa-ter no-ster *(in silence).*

Et ne nos and *Sed libera* with a cadence of a third at the end, see p. 354.

The *Confíteor* at the beginning of Compline or in the *Preces* is never sung, but recited, like *Misereátur* and *Indulgéntiam* on a somewhat lower note. Similarly the ferial *Preces* at Lauds and Vespers are not sung, unless the custom of doing so prevails.

After *Dóminus vobíscum* the priest recites the prayer (see p. 330) and Terce, Sext and None are ended by



℣. Be-ne-di-cá-mus Dó-mi-no. ℣. Fi-dé-li-um. ℟. A-men.
℟. De-o grá-ti-as. Pater noster. *in silence.*

At Prime *Benedicámus* is followed by the reading of the Martyrology, finished by *Deo grátias* (tone for lessons see p. 333 sq.); then the Hebdomadarius intones the Versicle *Pretiósa;* then follow the prayer *Sancta María* (ferial tone), *Deus in adjutórium* (repeated three times in the versicle tone, the third time with *Glória), Pater*

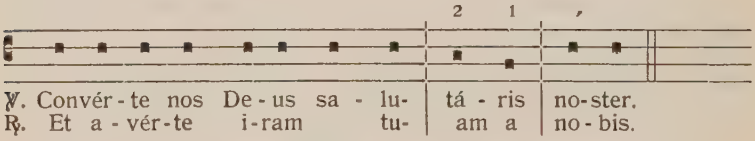
noster, the rest of the versicles, the prayer *Dirígere,* the Blessing, *lectio brevis* with *Flexa, Metrum* and *Punctum* with a cadence of a fifth; then *Adjutórium nostrum* (versicle tone)

℣. Be-ne-dí-ci-te. ℟. De-us.

and the Blessing with *Flexa, Metrum* and *Punctum* with a fifth, and *Fidélium* on the final tone of the Blessing. A *Pater* in silence brings Prime to an end.

B. Compline.

Compline begins straightway with *Jube domne benedicere* (see p. 335): the Blessing follows with *Metrum* and *Punctum* with a fifth. *Amen;* then *lectio brevis* with *Flexa, Metrum, Punctum* (fifth), *Adjutórium nostrum* (versicle tone), *Confiteor* and the Absolution. Afterwards:



Deus in adjutórium (simple tone); the antiphon is merely intoned, and is repeated in its entirety after the third psalm. The order then is, the hymn *Te lucis ante términum,* Chapter (see p. 340), *Responsorium breve* (see p. 354 sq.), the Versicle *Custódi nos* (for melody see p. 115); the antiphon for the canticle is intoned, and repeated entirely afterwards; the canticle is sung in the solemn form. If the rubrics require it, the *Preces* are here inserted (see Little Hours above); the *Dóminus vobíscum,* Prayer (simple form), *Dóminus vobíscum, Benedicámus Dómino* (see Little Hours above), Blessing (monotoned somewhat lower and slower). After the antiphon of B. V. M. (see p. 351) comes *Divínum auxílium,* and *Pater, Ave* and *Credo* in silence bring Compline to an end.

Index.

◇◇◇

A.

A, a, in psalmody, 69.
*A**, „ „ 80.
a, in the manuscripts, 205, 215, *A♭* 218.
Abbots, Mass of: Grad. 132.
Abbreviation of the melody, 196, 247.
Absolution (in Matins), 335.
Acca, Bishop, 189.
Accent, chief and secondary, 28 sq.; logical 29, 44; metrical 109; in Neums 25, 31 sq.; Notation of, 201 sq.; accent and rhythm 27 sq.; strength of, 44; tonic 29; verbal 29.
Accentus acutus, gravis 14, 202.
Accentuation, 152.
Accipiens Simeon, (Ant.) 186.
Accompaniment, see Organ accomp.
A cunctis (Orat.), 329.
Adam of Fulda, 196, 225.
Adam of St. Victor, 142, 143, 195.
Advent, modes, 217.
Advent, Sundays of, 1st: Alleluja 138, 259; 3rd: Antiph. 217; Grad. 222; Intr. 190 sq. — 2nd: Allel. 251, 261. — 4th: Allel. 222, 253, 260; Intr. 130. — 1st Wed. of Adv. Benedictus Ant. 222.
Ægidius of Zamora, 227 sq.
Æolian mode, 57, 216, 226.
Affines, affinales, modi, 56.
After and fore-phrase in Antiphons, 99 sq.
Age of the melodies, 185, 212.
Agnes St., Allel. 248.
Agnus Dei, age and structure of the Melody 126; — 2nd: 223, 260; — 4th: 232; — 16th: 221, 263; — 18th: mode of 56.
Alcuin 193, 214.
Alleluja, rendering 135 sq.; structure 136; tempo 290; typical melodies 138.
— Verse 135, 137 sq.
— Holy Sat., 351.
All Saints, Litany, the psalm, 68, 83.
All Saints, feast, Allel. 257; Comm. 52, 249, 264; Hymn. 110; Offert. 146.
Alma Redemptoris, 61, 194.
Alphabet notation, 207.
Amavit eum (Allel.), 221.
Ambitus, 216.
Ambrose, St., 68, 109, 187.
Ambrosian chant, 187, 199, 226.
Amen, after hymns, 112 sq.
Ancus 24.
Andrew St., Allel. 138; 2nd Magn. Ant. 252.
Anerio, 197.
Angels, Holy, Offert. of votive Mass, 146.
Angelis suis, (Grad.) 134.

Annunciation B. M. V., Ant. 104 sq., 282.
Anticipata, 73, 80 sq.
Antioch, 68.
Antiphons, Expression 102 sq.; divisions 99 sq.; proportion in 102; — Ant. and forms for psalm finals 104 sq.; — beginning and end of ps. tones 91; tempo 291; typical melodies 99 sq.
Antiphonale, 59.
Antiphonarius, Cento, 188, 191.
Antiphony, 68, 187, 244, 245.
Antwerp, Antiphonale of, 197.
Apostrophe, 17, 202 sq.
Aquitaine, neumatic or dot notation, 206 sq.
Aribo Schol., 55, 194.
Aristoxenes of Tarentum, 213.
Arsis, 26.
Artistic value of plain chant, 243.
Ascension, Intr. 66; Allel. 136, 138; Offert. 176.
— Sunday after, Allel. 254; 2nd Allel. 137.
Asclepiadic measure, 111.
Ash Wednesday, Ant. 223; Intr. 253; Prayer 330.
Asperges me, 50, 126, 130, 330, 350.
Assumpta est (Allel.), 58, 316 sq.
Assumption B. M. V., Allel. 58, 135, 139 sq., 231, 254; Grad. 133, 254 sq., 311; Offert. 146.
Asterisk, 14, in psalmody 68.
Augustine St., of England, 188, 191.
Aurelian of Réomé, 193, 215, 230.
Authentic modes, 53 sq., 214; relation to plagal 314 sq., 224 sq.
Ave Maria (Ant.) 4; Hymn 3; Offert. 273 sq.
Ave maris stella, Hymn 64, 111.
Ave Regina cœl. 61, 351.

B.

B, b in psalmody 69; *B♭* 6, 11.
Barbarisms, 196.
Bass, in the accompaniment, 303 sq.
— singers 160.
Beat, up, 35, 37.
Beatus servus (Comm.) 57.
Becker 61.
Bede St., 189.
Benedicamus Domino 320 sq.; — in the Little Hours 355 sq.; — at Terce before Pontifical Mass 324.
Benedict Biscop 191.
Benedict St., 109.
Benedict VIII. 123.
Benedicta (Grad.), 222.
Benedictus (Cant.), 64; solemn 92 sq.
Benedictus qui venit, see Sanctus.
Bene fundata, (Ant.) 100.
Bene omnia, (Ant.) 102.
Bernard St., 42, 195.
Berno of Reichenau, 194.
Bilinguis Codex, 207.
Binary figures, 166.
Bistropha, 15, 17, 31, 36, 46, 174.
Bivirga, 15.
Blessing before the Lessons, 335 sq.
Body, position of in singing 157 sq.
Bœckeler, 199.
Boëthius, 214.
Bona, Card. 188.
Boniface II., 188.
Bonvin, 198, 205.
Bordes, 199.
Breathing, pause 13, 50; exercise 149 sq.; diaphragmatic 149; high 149.

Burials, prayer at 330.
Byzantine music 193, 218.

C.

C, c in psalmody 69. *c,* in the manuscripts 204; before *e* and *i* 152.
Cadence (psalmody), 70 sq.; accent 95 sq.; final 71 sq.; final cadence and beginning of antiphon 104 sq.; middle 70 sq., 93 sq.
Cæcilia St., Grad. 221, 253.
— Society of, 197.
Calendar, ecclesiastical, 177 sq.
Cambrai, Graduale of, 198.
Cantatorium of Monza, 191.
Canterbury, 189, 191.
Cantica, 64.
Canto fermo, gregoriano, 7.
Cantorinus, 331.
Cantus firmus, planus, traditionalis 7 sq.
Capability of expression in chant 265 sq.
Caudata, note, 11.
Cento 188.
Cephalicus 24.
Chants of the priest, 320 sq.
Chapter 61, 108, 340.
Character of melodies, see Capability of expression.
Characteristics of modes 59, 224 sq.
Charlemagne 58, 192.
Chartres, 192.
Cheironomy, 208.
Chest, in singing 157; voice, 159.
Chord, change of, 300, 301.
Choirs, alternate, 246.
Christmas, hymns and plain chant 239 sq.; Christmas hymn 110, 223.
Christmas, Midnight Mass: Allel. 138; Comm. 250 sq.; Grad. 256; Intr. (mode) 58; 227, 239 sq., 251. 2nd Mass: Grad. 133; Intr. 223. 3rd Mass: Allel. 138 sq.; Grad. 133; Intr. 50, 130; Offert. (mode) 58.
— Octave, Sunday, Grad. 257.
— 1st Vespers 106; 105 (1st Ant.); 101 (2nd Ant.); 110 (Hymn). 2nd Vespers: Ant. 259; 2nd Magn. Ant. 263.
— Vigil of, Allel. 262; Offert. 256, 258.
Christe Redemptor (Hymn.), 223.
Christus factus (Grad.), 231.
Chrodegang St., 192.
Church, Dedication of a, 2nd Magn. Ant. 103; 4th Ant. 100; Intr. 248; Offert. 146, 282; Modes 217; Ps. Qui habitat 91.
— Hymns, 3 sq., and plain chant 4 sq., 140, 239.
— Language of the, 151 sq.
Cicero, 43.
Circumdederunt (Intr.), 241 sq.
Cistercian chant, 195.
Clamaverunt (Grad.), 212, 223.
Clefs, 7 sqq., 210; change of 10 sq.
Climacus, 18, 204, 208; resupinus 21.
Climax, in the melody 52, 248, 263 sq.; in the rendering 294 sq.
Clivis, 14, 46, 81, 202 sq.; — before quilisma 31; — strophica 18.
Close, formation of, 10, 296 sq.; of Prayer, 329; of Epistle 339; of Gospel 341.
Cloveshoe, Council of, 188.
Cologne, Graduale of, 199.

Colon, in Lesson 333; in Epistle 338.
Commemorations 61 sq.
Commune Sanctorum 60.
Communio, expression, history, character of melody 147 sq.; tempo 290.
— in Lent 147.
— Sanctorum 236.
Compline, 356.
Composers of chant 193.
Confessor non Pont., Grad. 134 sq.
Confiteor (in Little Hours), 355.
Confundantur (Comm.), 51 sq., 261.
Contents of the melody, 264 sq.
Converte nos (Versicle), 356.
Consonants, 154, 296.
Corbie 209.
Corpus Christi, 193, 217; Ant. 106; Hymn. 64; Offert. 146; Sequence 143 sq.
Cotton, John, 195.
Coussemaker, 196.
Credo, date 123; intonation 328; rendering 67, 292.
Crescendo, 165 sq., 284 sq.
Cross, feast of the, Hymn 64, 111; Comm. 58.
Crudelis Herodes (Hymn), 109 sq.
Cursus, 189 sq., 278; planus, tardus, velox 279.
Custos 10 sq., 209.

D.

D, d in psalmody 69. *d* in the manuscripts 204, 207.
Δ = fifth, 207.
Dactylic close, 277.
Dash, or colon, in Lesson 333; in Epistle 338.
Decadence of the chant 195 sq.
Damasus St., 188.
Dasian notation, 207.
Dead, Office of the, Ant. 352; Lesson and Versicle 337 sq.; Prayer 330; Modes 228.
Dechevrens, 198, 205.
Decora lux (Hymn), 110.
Decrescendo, 284 sq.
Dedication of a church, see church.
Delatte, Abbot, 200.
Details, descriptive 265.
Deus in adjutorium, 106 sq.
Deuterus tonus, 215.
Diabolus in musica, 9.
Diapente 207.
Diaphragmatic breathing, 149.
Diastemata, 209.
Diatessaron, 207.
Diatonic 6, 57; accompaniment 299 sq.
Dies iræ, Sequence, 144 sq., 222.
Diĕsis, 11.
Differentia, in psalmody 71.
Diffusa est (Offert.), 249.
Digne, Graduale of, 197.
Dijon, Graduale of, 197.
Dionysius of Halicarnassus 277.
Diphthongs, 163.
Diptichon, 190.
Directorium, 177.
Dirige, 352.
Discantus, 12.
Divisio, maior, minor, minima, 13, 40, 49.
Divisions of the melody, 12 sq.
Dodecachordon, 58.
Do, line 210; clef 7 sq.; — on 4th line 8; — on 3rd line 15; — on 2nd line 19.
Dominant, 54 sq., 221; pitch of 105 sq.; in psalmody 70.

Domine prævenisti (Grad.), 132, 222.
Dorian mode, 53 sq., 213, 226 sq.
Dolours, Seven, 2nd Magn. Ant. 103; Sequence 144; Modes 217.
Dot notation, 12, 206.
Double bar, 12.
Doxology, 108, 113.
Dulce lignum (Allel.), 144.
Dum medium (Intr.), 223.
Dumont, 196.
Dynamics, 48, 286 sq.

E.

E, e, in psalmody 69. *e, H,* in the manuscripts 204, 207, 215.
e♭ 218; in old chant 57.
Easter, Hymn 109; Magn. Ant. 100; Intr. 250; Sequence 143; Modes 216 sq.
— Week, Graduals 212. — Monday: Allel. 137, 139; Grad. 66; Offert. 146. — Thursday: Offert. 220.
— Sundays after, 3rd: Allel. 138; 4th: Allel. 137; 5th: Allel. 137; Intr. 131, 251.
Eccehard I and II, 193.
Ecce lignum, 351.
Echoi, 213 sq.
Editio Vaticana, 6 sq.
Effect, straining after, 289.
Egbert of York, 188.
Ego sum (Ant.), 352.
Einsiedeln, Codex 121 of, 205.
Elias Salomon, 196.
Elision, 112.
Ember Days, Lesson 338.
Engelbert of Admont 196, 233.
England, Plain chant in, 199.
Entry, of the cantors and of the choir, 293.
Epiphany, Allel. 138 sq.; Ant. 105; Hymn. 109; Intr. 247, 250; 2nd Magn. Ant. 249; Offert. 259.
— 1st Sunday after: Offert. 146;
— 2nd Sunday: Intr. 67; Offert. 146;
— 3rd Sunday: Grad. 262.
Epiphonus, 25.
Episeme, 205.
Epistle, tone for, 338.
Estote fortes (Ant.), 45.
Ethos of the modes, 224 sq.
Et incarnatus (Credo), 124.
Et respicientes (Ant.), 100.
Euge serve (Ant.), 102.
E u o u a e, 69.
Evangelium, tone for, 340 sq.
Ex ore infantium, 227.
Expression, Plain chant's capability of 264 sq.; signs of 294 sq.
Exultabunt, 352.

F.

F, f in psalmody 69. *f* in the manuscripts 204.
f♯ in old chant 57.
Fa, line 210; clef 7 sq.
Falsetto, 159.
Feasts, Order of precedence of 177.
Feria, 61.
Fidelis servus (Comm.), 256.
Fifths, 171 sq., 295 sq.
Filiæ regum (Offert.), 146.
Final, 54 sq.; in accompaniment 301.
Flattening 158, 159, 205.
Flankbreathing, 149.
Flectamus genua, 218, 331.
Flexa (Neum), 15; in the Chapter 156; in prayer 328 sq.; in psalmody 70, 92.
Flexus, 20.

Fore-phrase, in Antiphons 99 sq.
Fourths, 170 sq., 295.
France, Plain chant in, 199, 207, 209.
Franco of Cologne, 196.
Franconia, chant in, 192.
Francis St., Allel. 137.
Free Rhythm, 26, 166 sq., 200.
Fulbert of Chartres, 194.

G.

G, g in psalmody 69; *G** 76.
Gabriel St., Modes 217.
Gafori, 196.
Gaisser, 218.
Gall St., manuscripts 185, 198 (Cod. 339: 202 sq.); School of 192 sq., 204 sq., 215.
Gastoué, 199.
Gaudeamus, (Intr.) 105.
Gaudens gaudebo, (Intr.) 131.
Gaudentius, 213.
Gelasius St., 188.
Gerbert, 196.
Germany, Plain chant in, 192 sq., 198 sq.; first printed chant 211 sq.
Gerold, 154.
Gevaert, 99, 133 sq.
Gietmann, 198, 205.
Glarean, 58, 196.
Gloria in excelsis, date 119; intonation 320 sq.; structure 119 sq.; rendering 67, 292. 1.: 120 sq., 220. 5.: 122. 8.: 122. 11.: 122, 260. 12.: 120. 15.: 121 sq.
Gloria, laus, 193.
Glottis, shock of the, 158.
Gnostic chants, 218.
Good Friday, Ecce lignum 351; Oratio 343.
Good time, 4, 26 sq.
Gospel, tone for, 340 sq.
Graduale, book 59 sq.; of 1883 199; Vatican 200.
Graduals, change of clef in 10 sq.; history 131; rendering 131 sq.; tempo 290.
Gratia Dei (Ant.), 57, 101, 230.
Greek music, and chant 53, 186; theory 193; theory of modes 213 sq.
Gregory St., the Great, 6, 187 sq.; Antiphonary 188 sq.; singing school of, 231.
Gregory II., 189 sq.
Gregory XIII., 197.
Guardian Angels, Offert. of Votive Mass 146.
Guéranger, 198, 235.
Guide (Custos), 10 sq.
Guido of Arezzo 194, 210; characteristics of modes 224 sq.; liquescent neums 24; modes 55; names of notes 7 sq.
Guido of Cherlieu 195.

H.

Haberl, Dr., 197, 201.
Hadrian I., 190.
Half-pause 13, 40, 49 sq.
Han, Ulr. 211.
Harmony in the accompaniment 299 sqq.
Hartker, 230.
Hebrew words, in Epistle 339; in the cadence of lessons 333 sq.; in psalmody 71 sq.
Henry II. St., 123.
Helios, Hymn to, 186.
Heraclitus, 214.
Hermann Contractus, 143, 194, 224, 227 sq.
Hermesdorff, 198.

High breathing, 149.
Hilary St., 109.
Hildegarde St., 195.
Hob nail shaped, or horseshoe shaped notation, 206.
Hoc corpus (Comm.), 233 sq.
Holy Innocents, Mass 283.
Holy Saturday, Allel. 141, 351; Tract 221; 4 Prophecies 338; Vespere autem 352.
Holy Week, Versicle 114, 337 sq.
— Monday in, Offert. 58.
— Tuesday in, Grad. 212.
Holy or Maundy Thursday, Intr. 49; Grad. 231; Offert. 282 sq.
Honoratus, Abbot, 191.
Hook neums, 202; hook over letters 208.
Hosanna, (Ant.) 186.
Hucbald, 49, 194, 206, 215.
Humanismus, 196.
Humiliate capita, 333.
Hymns, history 109; liturgical regulations 64; musical rhythm 109 sq.; secondary syllables in 111 sq.; recitation 113 sq.; at Little Hours 113, 354; from Easter to Pentecost 113; from Christmas to Epiphany 113.
Hypermixolydian, 216.
Hypoœolian, 57, 216.
Hypodorian, 53 sq., 213, 226.
Hypoionian, 57, 216.
Hypolydian, 53 sq., 213.
Hypomixolydian, 53 sq., 216.
Hypophrygian, 53 sq., 213.

I.

Iambic measure, 109 sq.
Ictus, 28.
Imitation, 258 sq.; in contrary motion 259 sq.; in direct motion 258 sq.; with abbreviation 261; with prolongation 260 sq.
Immaculate Conception, Comm. 260; Intr. 66; Offert. 273 sq.
Immutemur (Ant.), 223.
Imperfectus tonus, 216.
In dulci jubilo, 239 sq.
Initium (intonation), 70, 74 sq., 90 sq., 96.
— for Magnificat and Benedictus 92 sq.
Innocent III., 143.
Interludes, 307 sq.
Interrogation (lessons), 334 sq.
Intervals, marking of 7 sq., 206 sq.; wider intervals 170 sq.
Intonation, 95, 293; of the priest 320 sq.
Introit, divisions 130 sq.; history 129; rendering 129 sq.; psalmody 131; text 127; tempo 290.
Inveni David (Offert.), 223.
Inversion, 248.
In virtute tua (Offert.), 59, 222.
Invitatorium, 245, 353.
Invocabit (Intr.), 260.
Ionian mode 57, 216.
Isidore of Seville, 98, 189.
Iste Confessor (Hymn), 111.
Itala, 189.
Italy, Plain chant in, 199, 209.
Ite, missa est, intonations of, 320 sq.

J.

Jacopone da Todi, 144, 196.
James, the Deacon, 189.
Jerome of Mähren, 196.
Jesus autem (Ant.), 99.
Jewish melodies, 186.
John the Baptist St., Allel. 138 sq.; Grad. 132; Hymn 7, 13; Intr.

222; 2nd Magn. Ant. 103; Modes 217.
John the Evangelist St., Allel. 138.
John I., 188.
John, the Cantor, 191.
— Cotton. 195, 226.
— Damascene St., 214.
— the Deacon, 191.
— de Garlandia, 195.
— de Muris, 196, 219.
Joseph St., Hymn. 111; Modes 217.
Joy, fundamental in the liturgy, 290.
Jube Domne benedicere, 335.
Jumilhac, 196.
Justorum animæ, different melodic treatment 129.
Justus ut palma, different melodic treatment 129; Grad. 57, 134 sq., 211, 228; Intr. 176.

K.

Key note, 54.
Kienle 131, 146, 199, 225, 227, 230, 231, 234.
Kircher, 186, 213.
Kullak, 291.
Kyriale 60, 116.
Kyrie, date 118; construction 117 sq.; names 118; recitation 66; rendering 116 sq.; tropes 118 sq.
— fons bonitatis 119; Kyrie 3.: 103 sq.; 6.: 221; 6.: like a Greek melody 186; 11: 253; 17.[1]: 221, 253.

L.

l, in the manuscripts 204.
Lætare (Intr.), 256, 308 sq.
Lambillotte, 198.
Laon, M. S. of, 205.
Latin, language 151, 275 sq.; accentuation 152 sq.; division of syllables and words 153 sq.
Lauda Sion (Sequence), 143 sq.
Lauds, books for, 59 sq.
Laurence St., Offert. 255.
Laus tibi Domine, 107.
Legato, 170, 296.
Lent, Season of, chant and popular hymns 241 sq.; Thursdays in, 189.
— Sundays in, 1st: Intr. 260; 2nd: Intr. 51; 3rd: Comm. 57, 223 sq.; Grad. 212; Offert. 220; 4th: Intr. 256, 308 sq.
— Weeks in, 1st, Mond. Comm. 223; 2nd, Sat. Intr. 223; 3rd, Mond. Grad. 214; Magn. Ant. 99; Tuesd. Comm. 52; Wed. Intr. 223; Offert. 250; 4th, Wed. Comm. 148; Frid. Comm. 148; Sat. Bened. Ant. 101; Grad. 212; 5th, Mond. Grad. 214.
Leo I. St., 188, 212.
Leo IV., 191.
Leo IX., 194.
Leo XIII., 200.
Lessons, 333 sq. — older tone for 336; — solemn tone and ad lib. 335 sq.
Letald, 194.
Letters, dynamic, melodic and rhythmic signification 204; purity of, 156.
Lex Domini (Intr.), 223.
Lhoumeau, 229.
Libera, 25, 145.
Light and shade, dynamic, 295.
Lines, 7 sq., 194; notation 206; colour, number, situation 209 sq.
Liquescent neums, 209 sq.
Liturgical chant, 235 sq., 265 sq.; necessarily antiphonal 236;

without wordpainting 265 sq.; liturgical and unliturgical chants 239.
Liturgy, centre of Christianity 235; Christ's communing with the Church 236; identical with praise of God 238; joy its foundation 290; object 237; opus Dei 235; solemn act 238.
Loquebar (Intr.), 255.
Lucy St., Allel. 138.
Lutum fecit (Comm.), 147.
Lydian mode, 53 sq., 213, 231.

M.

Maban 189.
Magister choralis, 198 sq.
Major mode, 52.
Magnificat, 61 sq.; solemn 92 sq.; 291.
Manuscripts, oldest 185, 199 sq.; with lines 209 sq.; rhythmic 205.
Marchettus, 196.
Mary, B. V., Antiphons 61, 351; Prayer 330.
Mass Chants, ordinary 116 sq.; date of origin 116; free choice of 116; history 116, 118, 119, 123 sq.; difference between the various 128 sq.; — variable 127 sq.; dramatic life 127 sq.; typical melodies 138 sq.; wealth of form 127 sq.
Mathias, 199, 302 sq.
Matins, Absolution and Blessing 335 sq.
Measured Rhythm, 27, 198.
Mechlin, Graduale of, 197.
Mediation, 70 sq., 93 sq.
Mediatio correpta, 72.
Medicæa, 197, 200.
Melismatic chants, 30, 201; rhythm 215 sq.
Melodia = neuma 215.
Melody, structure, see Agnus, Alleluja, Antiph., Gloria, Kyrie, Sanctus; periods 12 sq.; survey of the 48 sqq.
Mélodies grégoriennes, 199.
Mensuralism, 198, 205.
Mese, 226.
Mesomedes, 186.
Metrical accent, 109.
Metrum, in Chapter 340; in Epistle 338; in Gospel 340; in Prayer 328 sq.
Metz, school of singers 192; notation 206.
Micrologus, 24.
Middle syllables, 28 sq.
Mihi autem (Intr.), 227.
Milanese chant, see Ambrosian.
Minnesingers, 195.
Minor mode, 52 sq.
Mixolydian, 53 sq., 213.
Mixtus tonus, 216.
Mocquereau, Dom 189 sq., 199 sq., 229.
Modal note, 218.
Modes, 3 sq., 52 sq.; characteristics 59 sq., 224; compass 192, 194, 216; determination of 218, 224; history 213 sq.; names 213; numbering 215; order in the Office 192 sq., 217; shifting of 214; table of 56; modes of the variable Mass chants 128.
Molitor, Abbot 123, 199.
Monosyllables, in cadence of prayer 329; in Lessons 333 sq.; in psalmody 71 sq.; in rhythm 29.
Monte Cassino, 209.

Monza, Manuscript of, 185, 212; Diptychon 190.
Montpellier, Tonary of, 207 sq., 230.
Mora, 41 sq.
M. S. 111.
Motu proprio, 1903 and 1904 200.
Mouth, position of, 157 sq.
Music, schools of, 201.
Musica mensurabilis 6; plana 195.
Musurgia universalis, 186.

N.

n, nl in the manuscripts 205.
Nasal tone, 159.
Nemesis, Hymn to, 186.
Neuma, 14 sq., 114, 135, 215.
Neums, 14 sq. — with 2 notes 15 sq., 34, 43; Exercises 15 sq. — with 3 notes 17 sq., 34, 43; exercises 19 sq. — with 4 notes 20 sq., 38 sq.; exercises 22 sq. — with 5 notes 23, 33; exercises 34; — rhythmic signification 205; final note of, 296.
Neums, notation of, 201 sq.
New Year (Ant.), 104.
Nimis honorati (Grad.), 134.
Nivers, 186 sq.
Noeoeane, 215.
Non, 354 sq.
Nos autem (Intr.), 49.
Notation, usuelle 206.
Notes, alphabet 201, 207 sq. — forms, why different 11 sq. — time value 11 sq. — names 7; — notation 7 sq., 193; — system 7 sq. — printing 211; single 33 sq., 43; tailed note 11 sq.
Notker, Balbulus 142, 193; Labeo 194.

O.

O and ω in the manuscripts 215.
O Antiphons, 104.
Oberhoffer, 199.
O crux ave (Hymn), 64.
Octaves, 174.
Octoechos, 214.
Odington, Walter, 196.
Odo, 44, 54 sq., 184.
Offertory, characteristics of the melodies 145 sq.; history 145 sq.; tempo 290; typical melodies 146.
Omne (Ant.), 352.
Opus Dei, 235 sq.
O quam metuendus (Ant.), 103.
Oratorical Rhythm, 43.
Ordinary of the Mass, 60; pitch 297 sq.
Order of precedence, of feasts, 177.
Organ accompaniment, conditions 299 sq.; object 298 sq.; stops 305; regulations 306 sq.
Oriscus, 18, 22.
O salutaris (Hymn), 64.

P.

p in the manuscripts 204.
Paléographie mus., 200, 211.
Palestrina, 197.
Palm Sunday, Comm. 270 sq.; Gloria laus 193, 245; Hosanna 186; Intr. 267 sqq.; Offert. 269 sq.; Prayer at blessing of palms 330.
Pange lingua (at Adoration of the Cross) 111, 245.
Parallelism, 51, 248.
Passer (Comm.), 57, 223 sq., 226.

Passion Sunday, Comm. 233 sq.; Offert. 253.
Pater noster, mode 56, 218, 342 sq.; ferial 342, 348; solemn 343; faults in rendering 348 sq.
Paul St., Conversion of, 3rd Ant. 101; 1st Magn. Ant. 104.
Paul I., 192.
Paulinus St., 189.
Pauses, 12 sq., 39 sq., 49 sq., 163, 194; half and whole 13, 40, 49; length of, 14; in psalmody 97 sq.
Pax Domini, 350.
Pentecost, Vigil of, 2nd Lesson 338.
Perfectus tonus, 216.
Period of perfection of the chant, 191 sq.
Periods, 3 sq.; construction of, 247.
Per signum crucis (Comm.), 58.
Pes, 14, 32 sq., 46, 202 sq.; — before quilisma 32; — quassus 204; — strophicus 18; — subbipunctis 21, 203 sq.; — subbip. liquescens 25; — subbip. resupinus 23; — subtripunctis 23.
Pepin, King, 192.
Peter and Paul, SS., Grad. 133; Hymn. 110; Offert. 146.
Pitch, fixed by compass, 297; change of, 306.
Pius IX., 197.
Pius X., 6 sq., 197, 201.
Plagal Modes, 53 sq., 132, 214 sq.
Plain chant, Plain song books for Mass and Vespers 59 sq.; definition 5; history 185 sqq.; name 6; rhythm 27 sq.; study of, 5.
Plusquam perfectus, 216.
Pneuma, 14 sq.
Podatus, see pes.
Polysyllables, rhythm 29 sq.
Polyphony, 195, 221, 277.
Pontifical Blessing, 350.
Porrectus 17; flexus 21; liquescens 25, 204.
Postludes, 307 sq.
Posuisti (Allel.), 137; (Offert.) 146.
Pothier Dom, 199, 230.
Prayer, when singing 289.
— and praise 237.
— simple form 330; solemn 328 sq.; super populum 332; toni ad libitum 330.
Prayers, 115; — in Little Hours 355; — at Prime 355 sq.
Preface, 218, 342 sqq.; ferial 345 sq.; solemn 346 sq.; of the Trinity 344 sq.; faults in rendering 348 sqq.
Preludes, 307 sq.
Pressus, 36 sqq., 43, 99, 204, 206; exercises 38, 174 sq.
Processions, 291.
Prolongation, in Hymns 109 sq.; — at the Mora 41 sq.; — at Pauses 39 sq.; — stroke to signify prolongation 204.
Prophecies, 337 sq.
Proportion, in the Antiphons 102.
Proprium de sanctis, de tempore 60.
Propter veritatem (Grad.), 311 sqq.
Prose, 142.
Protus tonus, 215.
Psalmody, constituent parts 69 sqq.; history 67 sq.

Psalmody of the Introits, 131, 245; pauses 97 sq.; rendering 95 sqq.; tempo 291.
Psalm-tones, 68 sq.; Classification 74. 1st: 85 sq.; 2nd: 74 sq.; 3rd: 87 sq.; 4th: 79 sq.; 5th: 84 sq.; 6th: 77 sq.; 7th: 89 sq.; 8th: 75 sq.
— tonus ad libitum 83 sq.
— in directum 68, 82 sq.
— peregrinus 81 sq.
Punctum, in Epistle 339; — Gospel 340 sq.; — Lesson 333 sq.
Punctum, note 11 sq.
Purification, Ant. 105, 186, 245; Intr. 250; Prayer at blessing of candles 330.
Pustet, 197.
Putta, Bishop 189.

Q.

Quarter tones, 207.
Quicumque (Creed), 354.
Quilisma, 11 sq., 32, 43, 46, 203 sq.
Qui me confessus (Ant.), 226.
Quinquagesima (Offert.), 146.
Quinque prudentes (Comm.), 51, 148, 271 sq.
Quintilian, 44, 277.
Qui sequitur (Ant.), 101.

R.

Ratpert, 193.
Reading exercises, 8.
Recitation, 30 sq.; obligation of, 64, 186.
— of Hymns, 113 sq.
Reciting note, 65 sq.
Redemptionem, Ant. 101 sq.
Reformed chant, 6.
Reform of the Gradual, 196 sq.
Refrain, 245.
Regina cœli, 61, 351.
Regino of Prüm, 194, 224, 225.
Registration in accompaniment 305.
Regula aurea, 40.
Reichenau, 192.
Remigius of Auxerre, 193.
Reminiscere (Intr.), 230.
Rendering, necessity for good method 280; bad rendering 281; — preliminaries 281; — of psalmody 95 sq.; — prayerful 289 sq.
Rennes, Graduale of, 187.
Repercutere, 18.
Repercussion, 54.
Repetition, 104; extended 256 sq.; simple 252; of a rhythmical motive 254 sq.; in final cadences 249 sq.; of words of the text 264; transposed 253; with development 253 sq.; value of, 258.
Requiem, Comm. 147; Grad. 134; Intr. 238; Offert. 145, 259; Prayer 330; psalmody of the Requiem æternam 90; Sequence 144 sq.
Responsorial chant, 246; tempo 292.
Responsorium, 114 sq.; breve, 114, 354 sq.
Resupinus, 20 sq.
Resurrexi (Intr.), 230, 242, 250.
Reyser, J., 212.
Rheims, Graduale of, 198.

Rheinau, Manuscript of, 185.
Rhetoricians, 202.
Rhombus, 11 sq., 18.
Rhyme endings, 249.
Rhythm, 26 sqq.; — accompaniment 301 sq.; decree concerning Rhythm 200; free 27 sq., 166 sq.; — of Hymns 109 sq.; — of Latin 26; — in melismatic chants 30 sq.; rules 43; rhythmical motive repeated 254 sq.; — Study of rhythm 198; — in syllabic chants 28 sq.
Riemann, 133 sq.
Robert, King of France 143.
Rogation Mass, Comm. 264; Intr. 51.
Romanian signs, or notation, 40, 204 sq.
Rouen, 192.

S.

s in the manuscripts 204.
s = *semitone,* 207.
Sacerdos et pontifex (Ant.), 102.
Salicus, 18, 36, 203, 206.
Salisbury, Graduale of, 199, 208 sq., 211.
Salve Regina, 61, 194, 351.
Sanctus, date 124; cantus ad lib. III: 261; structure of melody 124; 3rd: 261; 4th: 124; 11th: 260; 12th: 259; 18th: 56.
Santi, Father de, 199.
Sapphic measure, 111.
Sauter, Abbot, 199.
Scale, 7 sq.; of authentic and plagal modes 55.
Scandicus, 18; flexus 21; subbipunctis 23.
Scapulis suis, 283.
Schlecht, 199.
Scientific treatises, 193.
Schola cantorum, 199.
Schubiger, 199.
Secondary accents, 29 sq., 95.
Secondary syllables, 70, 73; in Hymns 111 sq.
Seconds, 160 sq., 187; Exercises 160 sq.
Seikilos, song of, 186.
Semidouble (sd.), 61.
Semitone, 11, 53 sq.
Septuagesima, Grad. 212; Intr. 51, 241 sq.
Sequence, 142 sqq., 193; liturgical regulations 145.
Sequentia, 135.
Seventh, in accompaniment 299 sq.
Severus, Bishop, 214.
Sexagesima, Intr. 50, 258.
Sext, Hymn at, 354 sq.
Sharp ♯ 11; sharpening, 158.
Shoulder breathing, 149.
Simeon, Cantor, 192.
Simplex (simpl.), 61.
Singing, obligation of, 63 sq.
Singing exercises, 8, 149 sqq.
Sit nomen, 350, 352.
Sixths, 173.
Soissons, 192.
Solesmes, 198.
Sol-faing, 160, 164.
Spain, 192; Dot notation 206.
Speaking exercises, 154 sqq.
Speech, rhythm of, 44.
Square shaped notes, 206.
st in the manuscripts, 204.
Stabat Mater (Sequence), 144.
Statuit (Intr.), 31, 202 sq., 208, 211, 222, 226, 248, 259.

Stephen St., Allel. 66; Comm. 285; Grad. 66, 205, 296; Intr. 65.
Stops, change of, 305.
Strabo, Walafried, 190.
Strophici, 18, 174 sq.
Subbipunctis, 21, 23.
Subtripunctis, 21, 23.
Suffragia, 62.
Sunday Vespers, 4th Ant. 100; Hymn 110; — during Paschal Time 91.
Superabundans, tonus 216.
Superveniens, syllable, 70, 73, 111 sq.
Suriano, 197.
Syllabic chants, 28 sqq., 147, 185 sq.
Syllables, middle 29 sq.; division of 153.
Symmachus, Pope, 119, 188.
Symmetry, 247.
Synagogal melodies in chant, 186, 213.
Syria, 186.

T.

t = whole tone, 207.
t = *tenere* 30, 204.
Tailed note, 11 sq.
Tantum ergo (Hymn), 64.
Te Deum, 64, 351.
Teeth, position of, in singing 157 sq.
Te Joseph (Hymn), 111.
Tempo, choice of, 290 sq.
Tenors, 159 sq.
Terce, 354 sq.
Terminatio, 71 sq.
Tetrachord, 207.
tetrachius (tetrardus) tonus 215.
Text, pronunciation of, 162 sq.; treatment of, in chant 275 sq.
Theodelinda, 190.
Theodulf, 193.
Theoger of Metz, 194.
Theory of form, 243.
Theoretical treatises, 193.
Theorists, 193.
Theory and practice, opposition between 216, 218, 229.
Thesis, 26.
Thirds 162 sq.; close on 214, 228.
Thomas Aquinas St., 144.
Thomas of Celano, 144.
Time, 4.
Time value, of notes, 12.
Tinctor, 196.
Tonalia, 215 sq.
Tonality, 218.
Tone, attack of 157; faults in 159; movement of 3; production 157 sq.; purity of 158.
Tongue, position when singing 157 sq.
Tonic, see final.
Tonic accent, 29.
Tonoi, 214.
Tonus, 52; — in directum 68, 82 sq.; — ad libitum 83 sq.; — cum neuma 114; — peregrinus 81 sq., 234; — simplex 115.
Torculus, 17, 161, 203; — liquescens 25; — with Oriscus 22; — resupinus 21, 204; — strophicus 22.
Tract, 141 sq.; tempo 290 sq.
Transposition, 57 sq., 304; to the fourth and fifth 57 sq.
Trema, 151.

Trèves, Graduale of, 198.
Tribune de St. Gervais, 199.
Trigon, 36, 204.
Trinity Sunday, Hymn 110; Offert. 146; Modes 193, 217.
Tristropha, 17, 46, 99, 174 sq., 204, 227.
Tritone, 9.
tritus tonus, 215.
Trochee, 111.
ts = minor third, 207.
tt = major third, 207.
Tuba, 54.
Tu es pastor (Ant.), 102.
Tu es sacerdos (Allel.), 254.
Tutilo, 119, 193.
Typical melodies, 99 sqq., 128; — for Alleluja 138 sq.

U.

u in the manuscripts, 215.
Up-beat, 35, 37.
Usuelle notation, 206.
Ut queant laxis (Hymn), 7, 13.

V.

Variable Mass Chants, 127 sq.
Vaticana, 6.
Vatican Gradual, 200.
Veni Creator Spiritus (Hymn), 64, 110, 351.
Veni Sancte Spiritus (Sequence), 143.
Venice, Antiphonale of, 197.
Verbal accent, 29 sq., 95; in Hymns 111.
Verse, of the Alleluja, 137 sq.
Versicle, 114 sq.; — in the Preces 115; — in Requiems and at Matins 338.
Vespers, Books 59 sq.; order of, 60 sq., regulations, 60 sq., pitch for, 297.
Vesperæ a capitulo, 63.
Vesperale, 59 sq.
Vespere autem, 352.
Victimæ paschali (Sequence), 143.
Vidi aquam, 126, 130, 351.
Virga erecta, jacens, 202 sq., 205; — subtripunctis 205; — subtrip. resupina, 207.
Vocal exercises, 154.
Votive Mass of Apostles, Grad. 259; — B. V. M., Allel. 254, 258; Offert. 254, 261; — of the Trinity, Tract, 262.
Vowels, 156, 296.
Vulgate, 189.

W.

Wagner, Peter, 199.
Weinmann, 199.
Whit Sunday, Allel. 254; Hymn 64, 110; Offert. 146; Sequence 143; Modes 217. — Monday: Allel. 259; Comm. 273. — Sundays after Pentecost: Allel. 135; 1st: Grad. 228; 2nd: Offert. 146; 3rd: Allel. 253; Offert. 212; 4th: Allel. 137 sq.; Magn. Ant. 103; Offert. 253; 7th: Allel. 221; 11th: Magn. Ant. 103; 12th: Grad. 212, 223, 233; Offert. 51, 146 sq.; 15th: Grad. 228; 16th: Offert. 146; 18th: Allel. 252; 20th: Offert. 146, 233; 22nd: Offert. 287; 23rd: Offert. 146.
Wilfrid St., 192.
William of Hirschau, 194.

Wipo, 143, 194.
Witt, 197.
Words, division of, 153, 162 sq.

X.

x, in the manuscripts, 204.

Y.

y, in the manuscripts, 204.
York, 192.

Z.

Zu Bethlehem geboren, German Christmas hymn, 239.

St Ambrose T397
Gregory Great 590-604
Guid
S

24451 264.069
J 615

Johner, Dom Dominic.

2

AUTHOR

TITLE ~~A new school of Gregorian~~ Chant.